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ABSTRACT

This manual implements a method which appears to be more reliable and more efficient than traditional methods for achieving some of the more complex objectives in the education of mental health workers. This study used the method of videotape instructions, demonstrations, and exercises. The general overall purpose was to help the worker become a better listener and a more effective communicator. In other words, the expectation was that the worker would become more deeply involved and respond to another in such a way as to encourage that person to go further, to explore deeper, to cooperate and to change. The program is divided into seven units. Unit I acquaints the subject with specific response modes of effective interviewer communication. Unit II provides stimulus material to help increase sensitivity to the client. In Unit III the listener reviews his/her own interview behavior. The fourth unit teaches the enquirer role. Unit V places the listener into hypothetical feedback situations. Unit VI deals with techniques for changing the counselor-client relationship. Finally, the last unit is a summary and theory unit. (Author/BW)

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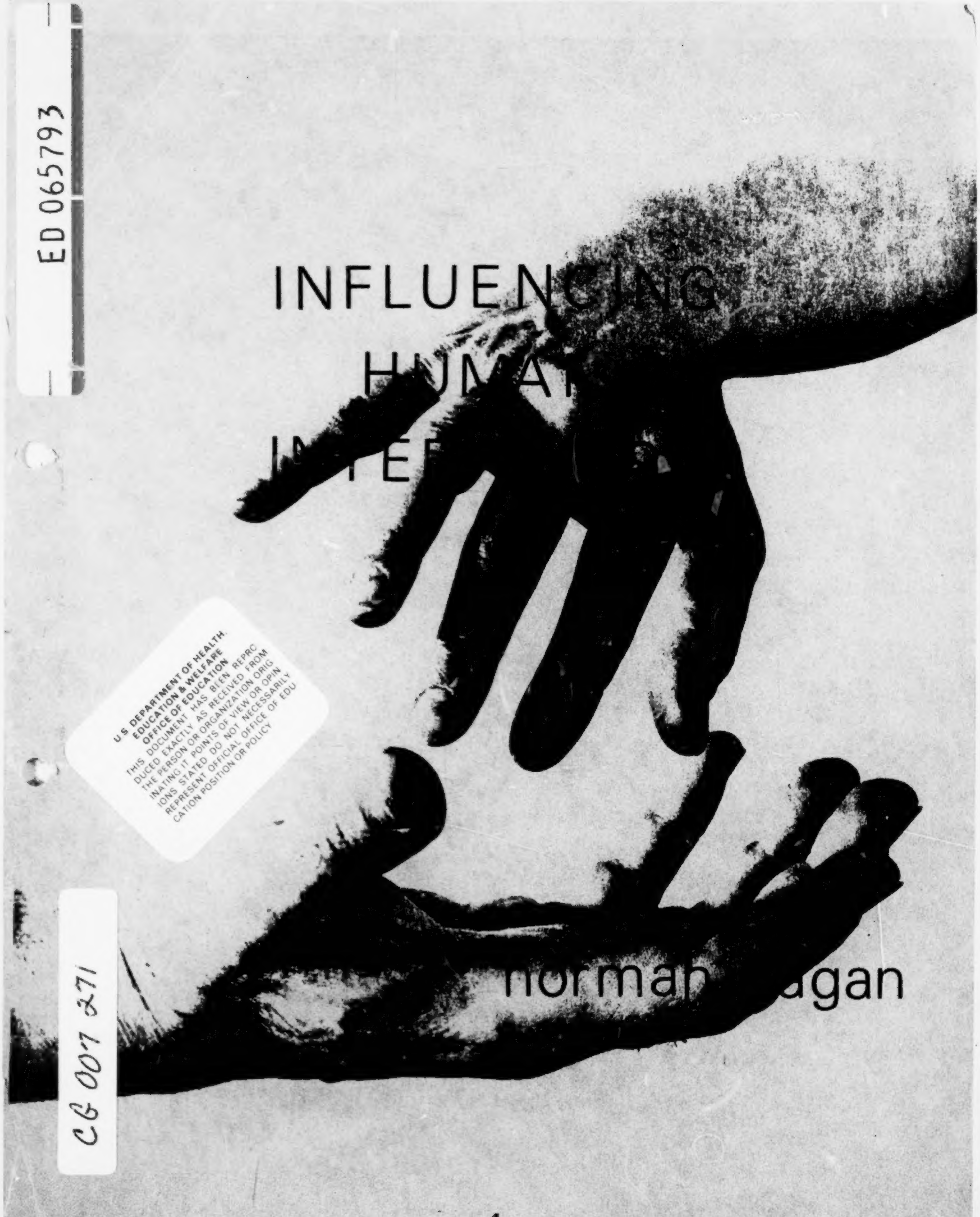

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CG 007 271

INFLUENCING HUMAN INTERACTION

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Interpersonal Process Recall
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  Services and Educational Psychology
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1972

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MEMO

TO: Instructional Television Service
Michigan State University

FROM: Norman Kagan, Dept. of Counseling, Personnel Services and Educational Psychology and Office of Medical Education Research and Development

SUBJECT: Preview and use of videotape and/or film transfer series titled: Influencing Human Interaction

DATE: February 28, 1972

1. All legitimate users should be informed that scenes from actual interviews are included in Units III, IV, V, VI and VII and that we rely on the professional judgement of users not to subject the depicted client to ridicule or damage to reputation. Users should be asked to inform trainees to keep confidential what they view with the same confidentiality as if the client depicted were speaking alone and privately to them (although the clients have signed written releases to permit use of the material for training and treatment, they are nonetheless entitled to maximum protection from ridicule or damage).

2. Any legitimate professional person may preview or purchase this series. By "professional" I mean anyone who has a serious interest in training mental-health workers or wishes to use the material in his practice as a counselor or psychotherapist. The intention is to keep the material from being used for entertainment.

3. Units I, II, and VIII may be broadcast over open channel television--no confidential material is contained in these units. Units III, IV, V, VI and VII may not be previewed over open channel as they do contain actual therapy scenes. This applies to on-campus as well as off-campus use.

4. The following statement should be adhered to each film or videotape copy in the series:

CAUTION: This tape is part of a series. It is meant to be a stimulus for discussion, experiments and practice. It is not to be viewed or observed without frequent opportunities for student interaction, critique, and involvement. See accompanying manual or obtain manual by writing to:

Dr. Norman Kagan
434 Erickson Hall
Michigan State University
East Lansing, Michigan 48823

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Many people have contributed to the ideas and methods upon which this series is based. Of my colleagues at Michigan State University who shared in the formulation of the methods and provided critical guidance throughout the years, I am especially grateful to David R. Krathwohl, with whom I collaborated between 1962-1967.

Many very able research assistants participated in the project during the past ten years. They were all of great help. I am especially indebted to James Archer, Robert Campbell, Steve Danish, Robert Dendy, Sarah Hervey, Alan D. Goldberg, Al Grzegorek, Arthur Resnikoff, Karen Rowe, Kathleen Scharf, Paul Schauble, James Spivak, Robert Van Noord and G. Robert Ward. These people have not only administered and directed major parts of the counselor-education and psychotherapy-research projects, but they also participated in the creative and theoretical aspects of the work. I owe them much.

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Charles Bauer; Paul Borden; Edna M. Freeman; Robert Froh; Margot Guis; Leo Hall; H. Russell Helbig; Beverlee Kagan; Frank Kovacevich; Vita Leepins; Michael Long; Carol Loree;

William Montgomery; Sharyn Osborn; John Ostrom; Jeanette Peter; Loretta Phillips; Bonnie Rapheal; Carlos Sevilla; Deborah Tomlinson; Florence Wesselius; Frederick Wilson; Gertrude Wilson; Lu Zagarino.

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We are all grateful to the patients and clients who gave of themselves in the hope that we might ultimately effect improvements in the way people achieve and relate with each other.

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1. INTRODUCTION

Overview

The research which lead to the development of this work addressed itself to the following fundamental questions: Can we improve the ways in which people relate to each other? Can reliable methods be developed to teach people to live with each other without inflicting pain or destruction on each other? Can we improve the mental health of our society?

The traditional approach has been to prepare professional specialists in mental health such as counselors, psychiatrists, psychologists and social workers, and to provide some mental health experiences and skills to other professional groups such as teachers, physicians, and clergymen. In general, our traditional approaches have had limited success. The methods used are costly in that the effective ones require extensive individual and small group supervision, and even the effective methods for training are very unreliable.

This manual and the accompanying films implement a method which appears to be more reliable and more efficient than traditional methods for achieving some of the more complex objectives in the education of mental health workers. In 1962 my colleagues and I observed that stimulated recall by means of videotape could enable people to understand themselves better, to recognize their impact on others and to realize the impact of others on them, and could allow people an unusual opportunity to try out new interpersonal modes of relating and responding.

Our initial observations about stimulated recall using videotape were serendipitous. In 1961 Michigan State University was one of a few institutions to have professional videotape equipment readily accessible to faculty. Visiting lecturers were videotaped to preserve the lecture for future playback. Curious about the new process, several of the visitors reviewed the playback immediately after their studio presentation. We were amazed at the extent to which the videotape stimulated detailed recall of the experience. Lecturers reported having forgotten passages in their prepared script and momentarily panicking, thinking all sorts of frightening thoughts; yet, the only unusual behavior on the videotape at the time was a very slight hesitation between sentences. At other times lecturers recalled having been concerned about activity in the control room at a specific moment and time; yet, to the casual observer, the interviewer seemed never to have taken his attention from his prepared address. Perhaps more startling to us was the self-confrontation potential of the immediate playback. Guest lecturers made such comments as, "I really seemed to look down at my audience--I look haughty--but really was feeling a bit defensive," or "I certainly behave like a stuffed shirt, don't I?" or "I may not look it, but I was frightened to death--fantasizing all sorts of horrible things if I goofed . . . That I'm maybe not as good as my reputation and if I 'goof' the whole world will know it." Because these eminent people were, in fact, not research subjects or supervisees, probing or interpreting was kept to a minimum and only respectful inquiries were made of the guests. Under these conditions (immediate videotape playback and probes, rather than interpretations), the guests often said things about themselves which were critical and which others said about them only behind their backs.

The apparent potency of videotape playback led us to a series of research studies in several areas. Studies of nonverbal behavior were undertaken as well as studies of learning "style" and teacher-student interaction. By videotaping counseling and therapy sessions and conducting recall sessions with clients, it was possible to amass videotape recordings of behavior about which client recall was then also available. This led to the development of an affective sensitivity, or empathy, scale. Because subjects seemed motivated and able to analyze and critique their own behavior, the media seemed to have potential for accelerating client progress in therapy and so a series of studies were implemented until this potential was adequately developed. Interpersonal Process Recall (IPR) is the term we coined for the basic process of reviewing a videotape with a person trained in recall technique.

The area of investigation which received greatest emphasis was that of counselor education. We reasoned that if we would videotape a neophte counselor interviewing a client, have the counselor leave the room and conduct a stimulated recall session with the client, that we would then have a very instructive record of the client's reactions to the counselor and in the client's own voice. We could then give the counselor a tape recording of the client's minute-by-minute reactions during the counseling session. We believed that this would be a very potent learning situation for the counselor. He could learn not from his supervisor's hypotheses, interpretations or admonitions, but rather from feedback from the client himself.

We were wrong. For all its apparent promise, our first two years of controlled studies forced us to the conclusion that this format (client-stimulated recall for counselor training) was not a significant improvement over traditional methods of teaching counselors and mental-health workers.

After study of numerous recorded recall sessions and review of the literature, we devised a counselor-education theory based on "interpersonal developmental tasks" which, it was postulated, a neophyte needed to achieve. The implementation of each of the stages required the development of a somewhat different teaching method. Variations of the basic IPR method seemed especially appropriate for many of the goals. For other tasks new methods had to be created. During the past eight years there have been several controlled studies at MSU and at other universities of the effectiveness of parts of all of the training program. In most of the studies there have been significant and meaningful differences found in favor of the IPR program over traditional methods designed to achieve the same goals. In those few studies in which there was no significant difference in favor of the new methods, there was usually at least a trend. In none of the studies reported were there any known trainee emotional "casualties". Though they are potent learning experiences, it would appear that the methods are not destructively upsetting to students.

The methods are now being used to educate physicians, medical students, counselors, psychologists, social workers, teachers, prison employees, undergraduate resident-hall advisors, paraprofessional mental-health workers, hospital supervisory personnel, community leaders, veterinarians, police, and psychiatric residents and nurses. Clients have been given the training process as an adjunct to their regular counseling or therapy.

In order to extend the methods to a larger audience than my colleagues and I could reach through consultation, we have "packaged" the program in a series of films available from the Instructional Media Center, Michigan State University, East Lansing, Michigan. The films contain lectures, demonstrations, exercises and instructions. The program is not intended to be self-instructional, but rather the films and this manual should provide all the necessary aids to a psychologically sophisticated instructor so that the full IPR program can be easily implemented. The program requires anywhere from 20 to 50 hours of a student's time, depending on the ability the student brings to the program and the level of expertise deemed necessary by the student or instructor.

This manual contains suggestions to the instructor and includes recommended "handout" sheets. It also contains complete typescripts of each of the films so that instructor or student can read and review ideas and assignments which appear in the films. The typescriptswill enable the instructor to anticipate, modify or skip over specific sections of the filmed materials.

The existence of the films and this manual should do more than facilitate the implementation of IPR training by a clinically astute instructor--under the instructor's supervision it should be possible for some of the more competent trainees to themselves instruct other trainees; thus, a skilled instructor can influence the education of large numbers of people.

Instructional Strategy

In each unit the trainee is informed about the nature of the experience in which he is about to engage and its general purpose. He then is encouraged to engage in the experience--as much as possible to learn by discovery--before watching the rest of the unit in which he then observes another person engaged in the activity and is also then told about what trainees "usually" learn.

The methods are highly dependent on active rather than passive participation by the learner throughout every phase of the program. It is therefore imperative that the instructor stop the film playback frequently to encourage discussion, to allow note taking, to stimulate debate, and to challenge the ideas presented. A student should not be expected to watch more than ten or fifteen uninterrupted minutes of film.

In order to make the most efficient use of the media, many of the ideas are presented as concisely as possible and students will need frequent opportunities to replay sections of the film on an independent study basis and to read the typescripts before, after or during exposure to the films.

Students should have adequate time to study handout material given to them.

Throughout the films there are questions raised by the narrator and "FADES" and "PAUSES" lend themselves naturally to interruption of the playback for discussion with trainees. Where no appropriate pause exists or where no critical questions have been raised, a unit should nonetheless be stopped after several uninterrupted minutes and the simple question, "Does what he is saying (or the illustration you have just seen) have any meaning to you?" should be asked to permit students to become actively involved in discussing what they have been viewing and to give them a few moments of visual and auditory relief. In each chapter of this manual, suggestions will be made for further encouraging active trainee involvement.

The specific nature and logic of the interviewer developmental tasks will be apparent to the instructor as he previews the series. In general, there is a step-wise, sequential progression beginning with a didactic presentation of concepts then to simulation exercises, to study of self, study of others and finally through mutual recall, study of the complex dynamics which occur in relationship with another.

No assumption is made about the trainee's knowledge of personality theory or about his previous experience. The series is intended to be as useful for the experienced clinician as it is for the uninitiated paraprofessional. The instructor must help determine the readiness of each trainee for each successive step. Some units may have to be repeated two or three times and additional exercises created while other units can be scanned lightly.

In examining the goals of the entire series and of each unit within the series, it becomes apparent that the goals of Units III, IV, V and VI are uniquely suited to the IPR methods. Units I, II, and VII, however, could be replaced by other methods designed to achieve the same goals. Unit I could be replaced by any one of the many new approaches to empathy training and "communication skills" training. The objectives of Unit II can frequently be achieved by means of participation in a competently lead sensitivity group. The theoretical concepts presented in Unit VII could certainly be replaced by any number of alternative conceptual frameworks.

Although the sequence is intended to be a complete training experience, clearly it will have greater impact if it is intelligently incorporated with other learning experiences such as community service, cognate courses in theory, individual counseling and a host of adjunct activities which may be supplementary to this human interaction training series.

Instructor Preparation

It is imperative that the instructor preview the entire series before he attempts to use it with trainees. The inquirer role, defined and discussed in Unit IV, is more difficult to enact than it appears to be. Instructors are encouraged to preview Unit IV with one or more colleagues--then look at the recall sessions presented in Units III, V, VI and VII. The instructor should then conduct an interviewer recall session with a colleague, using a recorded interview of that colleague. The instructor's inquiry behavior should then be critiqued by that colleague and by other colleagues who have been invited to observe him. Finally, instructors are urged to conduct a recall session for a trainee and invite one or more colleagues to observe. Some instructors have found it useful to videotape record themselves while conducting a recall session so that they themselves could then critique their own behavior and compare themselves with the role as described in Unit IV and illustrated throughout the series.

Where an extensive program is to be engaged in, the instructor should allow time for the training of his teaching assistants. If psychologically sophisticated personnel are used as assistants, the staff training process can be accomplished in less than thirty hours. At Michigan State University's College of Human Medicine all new instructors are carefully selected and then go through about ten hours of training.

Use of Human Subjects

All interviews in Units III, V, VI, and VII are of actual interviews. These are not role-played and instructors must take steps to protect the clients. The material should be used only under the instructor's direct or indirect supervision. Trainees must be told that the interviews have been released by the clients but it is expected nonetheless that the material will be treated with professional dignity and with appropriate concern for the well-being of the clients on the films.

Trainees also deserve protection. It is important that trainees understand the nature of the training program in which they are about to engage. They should be informed that they will spend considerable time studying themselves on videotape, that they will be viewing material which may prove upsetting to them and that any who feel too threatened by the experiences or who have reason to believe that they will not do well under these kinds of stress, should be permitted not to engage in the program. The first phase of Unit I describes the program, but the instructor may wish to quiz trainees to be certain they have a basic understanding of what they will be asked to do.

Clients who are videotape recorded to enable trainees to engage in the various recall procedures also need protection. Informed client consent is imperative. The procedures should be fully described to the client and clients should be assured that obtaining treatment is in no way contingent on their willingness to be videotape recorded. A written "release" might also be desirable, depending on local legal statutes. Where trainees are already functioning as mental-health workers (i.e., prison counselors) there seems to be no reason for them not to interview consenting clients for the assignments in Units III, V, and VI[3]. Where trainees do not have regular clients, patients, or students assigned to them, professional or amateur actors might be employed to act out rehearsed client roles. This method has been used successfully in medical education. Trainees are, of course, informed that their "patients" are actors. In some programs paraprofessional and neophyte counselors have successfully completed the series role-playing "client" for each other. At the end of the series, if they appear to be ready for clients, they are then encouraged to re-do the various types of recall sessions but this time using the videotape recordings of actual sessions.

Illustrations and Simulations

Illustrations and simulations were so selected so that they would be general enough to apply to a wide variety of trainee groups. An instructor may make the materials more relevant to specific trainee groups by introducing the material, especially the materials at the end of Unit I and the simulation materials of Unit II and VIII, so that the material is more specific to trainee role, e.g., for medical students, "Assume that in the course of a physical examination, your patient turns to you and says...," or to a group of school administrators, "Imagine the person you are about to see is reacting to some ideas you have presented--he is a member of the School board and . . . ." However, making the materials job-relevant carries with it the risk that trainees will find it more expedient to attend to issues of curriculum, office politics, medical diagnoses and avoid the affective involvement critical to successful completion of the units. It is therefore recommended that illustrative material and simulations be kept relatively non-job and non-situational _until_ trainees have met the objective of the unit. Then extensive job-relevant prefaces may be offered by the instructor in hope of facilitating transfer of learning to the work situation.

Timing

There is data to indicate that the 20 or more hours of training will be of little benefit if the sessions are conducted over too intensive a training period (a week or two). Apparently, trainees require time to test out their new skills with others in their environment and with people who are significant to them. Units should be spaced minimally over a period of a few weeks.

Equipment

It is essential that a 16mm sound projector, a videotape recorder, camera and microphone are available. Highly desirable is a remote control switch so that playback can be controlled directly by the participants.* Desirable but not essential is an additional camera and a special-effects generator to enable simultaneous split-screen recording of two events (interviewer _and_ client, trainee _and_ physiological record, etc.). Physiological equipment is also useful, but there is not enough evidence at this time to warrant any definitive statement about its value.

The type of videotape equipment chosen depends entirely on the user's preference and budget. The most simple, inexpensive videotape-recording equipment has been very successfully used to implement IPR experiences.

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*Remote control attachments are available from the manufacturer for most videotape-recording equipment. The author will be glad to try to furnish schematic diagrams for those who prefer to construct their own simple stop-start switch.

CHAPTER 1

Introduction

The first film, Unit I, begins with a description of the total training program. Instructors may find it useful to write an outline of the main ideas in the introduction on a chalk board or to hand out a written outline of the ideas presented. Any modifications in the program planned by the instructor could be described at that time. The film must be stopped frequently for discussion throughout this unit as well as the succeeding ones. It might be well, for instance, at the end of the introduction to ask trainees if they think the skills will be of any benefit to them. If they were able to do the kinds of things described in the introduction, of what earthly benefit might it be to them as physicians, teachers, paraprofessional community agency workers. . .? In subsequent units, trainees will be asked to study themselves and others and learn things which are not always pleasant or comfortable to deal with. Discussion at the beginning of Unit One about the value of obtaining the goals of the series may help trainees commit themselves so that later they will struggle on in the face of personal discomfort.

It may be well to point out to trainees that people enter the program with varying degrees of previous experience, and to assure them that the nature of the activities are such that learning builds on what the trainee already has and that even highly skilled interviewers have found the series an exciting opportunity to improve skills. It may be comforting for some to assure trainees that people with extremely limited educational and experiential backgrounds also learn a great deal and that the vast majority of people who go through the program are convinced that the learning was worth the time and energy required of them. Research data supporting these contentions might be presented by the instructor to interested trainees.

Trainees might also be told that the program they are about to engage in has been the subject of several control studies and that the program does work - that all of the trainees in essence can be assured that they will achieve the goals of the program and that if they do not it will have been our errors in presentation not their lack of ability. Such assurance is not only reality-based but it seems to help lower the anxiety which some trainees bring to the course.

Where the instructor is working with a group of trainees who will in turn train others, the instructor's task is, of course, more complex. He must not only encourage trainees to engage in experiential learning (trying out response modes, etc.), to develop cognitive understanding of the experiential learning ("notice how difficult it was for you..."), but he must also now discuss the problems which can and do come up in training ("With beginning trainees it would be important to discuss the value at greater length of acquiring such skills...").

The narration is kept as Jargon-free as possible. The term "client" was chosen to refer to patients, students, workers, etc. and "interviewer" as the general term for physicians, psychologists, teachers, nurses, etc. This may prove a bit awkward for some trainees, at first, but in time they seem to adjust.

Where trainee educational level is such that the language used by Kagan would not be understood by the group, then, of course, an instructor may choose to present the introductory ideas himself and use only those parts of this and succeeding units which would be understandable to trainees; however, several trainee groups with very limited educational background have been able to understand the basic ideas presented on the films.

Elements of Therapeutic Communication

The remainder of Unit 1 is a presentation of elements of communication and exercises in which trainees are asked to use the concepts in creating responses. Again, opportunities for frequent trainee discussion and participation must be found.

Most groups require a total of approximately four hours to complete Unit 1. Naturally, breaks and rest periods or two or more class sessions are desirable.

It will probably be necessary for the instructor to remind trainees that we are attempting to add response modes to their existing repertoire--to reassure them that in all likelihood they are already reasonably capable of talking to other people and that we are not advocating that they discard all which they already know and do well but rather to provide them with additional skills which they may use when they finally have learned them and when the situation they are in seems to warrent the use of these skills. This point is stated on the film but nonetheless seems to need restatement for most trainees by the instructor, particularly when students begin to debate the "wisdom" of a particular response demonstrated on the tape. An instructor probably should point out the potential value of the so-called effective response mode demonstrated but should also remind the trainees that appropriateness is something the trainee will have to determine--that the purpose of Unit 1 is to expand trainee repertoire and potential, not to dictate how to respond to every client statement. Questions about "appropriateness" of a response, of course, can be discussed but students should be assured that they will learn a great deal more about appropriateness during the remainder of the training, especially in Units V, VI, and VII.

As trainees watch the remainder of Unit 1 it is well to point out that the "clients" are paid actors but that the interviewers are psychologists and psychiatrists who were told the kind of response mode they were to illustrate. If trainees find some of the psychologist's or psychiatrist's responses less than convincing, please offer our apologies but encourage them to try to understand the message rather than to become excessively involved in critiquing the interviewer's performance. Naturally, where a trainee feels he could do a better job on a particular response mode than the one illustrated he is encouraged to present his alternative response.

It is usually necessary for the instructor to point out during this Unit that non-exploratory, cognitive, non-listening, distorting responses characterize typical social conversation. It is helpful to point out to trainees that a response which is relevant to client affect, offers evidence of listening, honest labeling and which stimulates further exploration is indeed offering a client a unique "input" as he tries to understand himself and his concerns.

Near the end of Unit 1, trainees sometimes express concern that they may "goof" and miss some important elements of a client's communication. Here their anxiety may be somewhat alleviated by pointing out that missing what a client has communicated is probably no different from what the client usually experiences but that those therapeutic communications by the interviewer may offer the client an opportunity he has never before had--in essence, occasional "misses" probably don't do too much harm but "hits" can do some good.

Trainee confidence should be encouraged to enhance the likelihood they will "risk" experimenting with new modes of behavior. In the section dealing with affective-cognitive responses, some students doubt their ability if, for instance, they were able to perceive only that the actress was "worried" but missed the possibility that she was worried about influencing the grades of the students with whom she would be working. Again, it is worth pointing out to the trainee that if he responded with what he had perceived of her feelings in all likelihood it would be of some benefit to her and that she might well be encouraged to tell him more and "fill in" the parts he had not perceived or been able to label.

During Unit 1 many groups of trainees have engaged in exciting discussions of "why?". That is, why do we avoid labeling each other's affective communications, why do we generally avoid offering each other unlimited opportunities to expound, etc.? Most neophyte trainee groups are unable, of course, to resolve the issue, but often interesting speculations are formulated.

Instructors should encourage trainees to view each vignette as a separate entity and not to try to piece together an entire "story" about the clients presented.

Each "element" illustrated should be studied as a separate concept until near the end of the unit when integration is discussed and practiced. For instance, a trainee may point out that the second set of illustrations in the Exploratory/Non-Exploratory discussion actually lends itself to a simple yes or no response much as the Non-exploratory presentation in the first set of vignettes did. The instructor should simply emphasize the tentative, gentle, sharing quality of the interviewer in the second series as the point we are trying to illustrate, granting the trainee that the interviewer could also have been more open-ended than he was--that is, "You are right, but can you understand the point we are trying to illustrate?"

Where time permits, an instructor may skip all or much of Kagan's narration, play the illustrative vignettes and encourage trainees to "discover" ways of describing or conceptualizing the difference in response modes illustrated. An alternative is to stop the playback immediately after each illustration and ask trainees how they felt about the interviewer response--what would such a response do to them if they were a client--then play the continuation of the narration so the trainees can hear the analysis offered by Kagan and compare it with their own.

Trainees sometimes have difficulty with the rubrics chosen to describe the response mode illustrated. Finding terms which are adequate to the concept has proven a difficult task for us, and if trainees prefer to use some other term to describe the concept (i.e., substituting "ignoring" for "non-listening," or "confrontive" for "honest labeling," etc.) they should be encouraged to do so.

During discussion of "exploratory" responses trainees will often raise the question, "What if a client wants you to be authoratative and to take full responsibility?" It may help to tell trainees that they will be given help in later units to deal with pressures and subtle messages they receive from clients. Trainees can also be told even at this stage of the program that the pressures they feel are in fact often client statements--that is, "You seem to want me to tell you what to do with your life? Is that one of the things you're trying to communicate to me?" might be an "affect" response. In the section dealing with "honest labeling" trainees often begin to realize that honest labeling requires a good deal of such risk taking and a willingness to become involved deeply and sometimes confrontively with another.

During discussion of the "listening" response mode, it is well to point out to trainees that it is far better to tell a client that you didn't hear or understand, to even admit to having "daydreamed" or that you were still thinking about one of his earlier statements, than it is to "fake" understanding.

Although trainee affective reaction to interpersonal stress is the focus of Unit 11, the instructor may wish to discuss with trainees their affective concerns--to ask them if it would have been impossible for them to label the actress's impatient response as "bluntly" and directly as Dr. Thornton did or to ask about the kind of involvement and confrontation which is difficult or frightening for them. Such questions are often worth taking time to pursue if the group seems ready.

Another theme which concerns some trainees is the fear that honestly labeling a client's emotional state may, in fact, serve to encourage him to act out his feelings, that if one labels another person's anger or impulses that then the other person will be more inclined to act out his anger. (Sometimes this is stimulated by the vignette in which the black man swings his fists.) The instructor may encourage trainees to draw on their own experience. He might pose the following as a challenge to the group: "When you are angry and have an opportunity to talk about your anger are you more or less likely to 'take the anger home' with you"? What happens to you when feelings of an intense nature are vaguely perceived and not verbalized or talked through?"

As trainees try out response modes near the end of Unit 1, it is probably more productive for an instructor to point out the potential value of those effective trainee attempts than it is to try to point what is wrong with the ineffective trainee responses.

In concluding Unit 1 the instructor may wish to point out to trainees that they have been required to make explicit statements in order to practice the concepts but that in reality one frequently communicates the concepts without complete verbal presentations--that gestures, sounds, facial expressions can communicate these concepts to a client.

Trainees often want to "solve" the actress's "problem" rather than using the response modes taught in this unit. The instructor might point out the ineffectiveness of such "instant" solutions to troublesome, probably complex, human concerns, and perhaps also the basic insult to the intelligence of a client which is implicit when we offer simplistic solutions on the basis of very little information. In essence, we implicitly say to a client, "You have been making a 'big deal' out of a problem whose solution is immediately apparent to me--how stupid you are!" Trainees may well need to be reminded that in helping someone with his personal concerns an interviewer's most effective role is that of participant with the client in a learning-by-discovery experience rather than through didactic admonition or "sage" advice.

Sometimes trainees object to what appears to be an overly simple procedure, "labeling somebody's feelings is ridiculous--they know what they are feeling." It is well to point out to trainees how they themselves frequently are "in moods" or have some feeling which they can't quite identify but which dominates their behavior and to ask them, "At such times, would it help to have had someone label and identify with you what may appear to have been an 'obvious' feeling?"

The instructor may wish to select from among the vignettes offered at the end of Unit 1 those which he feels are most appropriate to the particular group of trainees with whom he is working. Sometimes it is useful to offer a "set" before the vignette is played. For instance, the second vignette, "A mother has been very disturbed by her own loss of control with her child which has at least on occasion resulted in her severly beating the child. You are listening to her and here is one of her very early statements to you. Try to formulate a response which encompasses as many of the concepts we have presented today as you can."

In the exercises, the instructor may ask trainees to volunteer their responses for the total group to hear. It is also important to engage each trainee by having trainees divide themselves into groups of two or three and to share responses with each other.

The concepts elaborated on in Unit 1 define the elements of a revised version of the Counselor Verbal Response Scale. This scale has been used in several studies as a criterion instrument for measuring counselor effectiveness - the elements have been found to be associated with (symptomatic of?) effective and ineffective interviewing. Considerable data have been amassed on the reliability of the instrument. Rating other people's interviews as if one were judging in an experiment is an instructive experience. The instructor distributes Handout I (next page) for each trainee. The instructor can then use an interview from his own files or take one of the lengthier interview segments from Unit Three, from Unit Five or from Unit Six and have trainees rate each interviewer response on each dimension on the scale.

HANDOUT I

Counselor Verbal Response Scale

Rating Sheet

EXPLORATORY	NON-EXPLORATORY	AFFECTIVE	COGNITIVE	LISTENING	NON-LISTENING	HONEST LABELING	DISTORTING
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							
11.							
12.							
13.							
14.							
15.							
16.							
17.							
18.							
19.							
20.							

After such rating exercises trainees might once again view and respond to those vignettes at the end of Unit 1 which they had not yet seen.

Trainees occasionally complain that the response modes seem to have limited utility. In a rather short period of time, they find that they reach a "dead end" using only these response modes. Having reached that conclusion they should be assured that they are probably now ready for subsequent units in which they will learn among other things, effective ways of "cueing" or stimulating a client to consider areas of probable concern; they will also learn ways of identifying and using "here-and-now" interactions; that the purpose of Unit 1 is to help them develop response modes so that when a client is trying to communicate, the interviewer will be capable of so responding that the client will elaborate, see things a bit more clearly, and more "squarely" face the affective components of his communication.

Trainees may again question the value of "simply" helping a person more clearly understand what he has been saying. They seem to need occasional assurance that these response modes do indeed contribute toward solution of the person's problem. The instructor may have to repeat the ideas previously presented to remind trainees that the response modes can in themselves be therapeutic, although not the end-all and be-all of effective interviewing.

By the end of Unit 1 some trainees may still be unable to respond to the simulation exercises in the manner taught. Many of these trainees are able to make very effective statements about what the person has said, but have difficulty making the same statement to the person. If the trainee is encouraged to tell the instructor what he thinks the simulated or role-played client was feeling he is usually able to do so quite well. But when he is asked to then actually respond to the other person, the trainee distorts his statement. It is sometimes helpful with such trainees to ask them first what they think is "going on" with the client and then to encourage them to make precisely the same statement to the simulated or role-played other.

There are some trainees who, despite all efforts, seem unable to learn the skills presented in Unit 1. It is sometimes useful to encourage such trainees to review the entire film on their own and/or to read the typescript of Unit 1. Often times trainees who seem to have great difficulty with the concepts nonetheless learn a great deal from the remaining units in the series. It is probably unwise at the end of Unit 1 to keep a trainee from continuing on because he seems unable to respond in the ways advocated.

As pointed out in the introduction the goals of Unit 1 can be achieved by other means and by using different concepts. It is sometimes useful to use other approaches as supplementary learning or, indeed, to use Unit 1 of this series as a supplement to other approaches which the instructor may prefer.

Influencing Human Interaction

Unit I

Elements of Therapeutic Communication

Norman Kagan, Ph.D.

KAGAN: What you are about to engage in is a series of videotape instructions, demonstrations and exercises. The purpose - the overall general purpose - is to help you become a better listener to other people and a more effective communicator. We expect you will be better able to concentrate on what a client, patient or student is telling to you and especially the feelings and covert elements of the client's communication. You will be better able to recognize and label the impact the other person is having on you. We expect you will be able to tell the client the things you are hearing and when it is appropriate to do so the reactions they are engendering in you. These abilities (and others which we will describe more specifically as we go on in each unit) will assist you to more fully understand the dynamics of a client's life style or typical interpersonal postures, behaviors and attitudes. We expect that clients will respond positively to you, will feel that you understand them, that you are interested in them and they will be encouraged to become more deeply involved in the interview or the encounter. They will talk more freely about themselves. Over time it is expected that your clients will be better able to understand themselves, will try to change in those areas in which they are dissatisfied with their interpersonal relations, and, over time, will make changes in their life style, situation, and behaviors. The methods have been tried in experiments and controlled studies. There is every reason to believe that each of you will be able to learn the skills.

In summary then, the basic purpose of the lessons you are about to engage in is to teach you to listen more closely, to become more deeply involved and to respond to another in such a way as to encourage that person to go further, to explore deeper, to cooperate and to change.

We will help you achieve these skills through a series of specific learning experiences, each of which is designed to help you achieve a certain dynamic interviewer developmental task.

Let me explain. In Unit I we will acquaint you with specific response modes of effective interviewer communication. We will discuss the logical effects of using such responses and provide you with some exercises so that you become able to incorporate these elements of communication into your interviews and encounters. In the second unit specific stimulus material will be provided to help you become more sensitive to client concerns by looking at ways in which other people may threaten you. You will be encouraged to look at different kinds of interpersonal situations in order to come to know better the kinds of stresses which are most difficult for you to deal with, to give you an opportunity to think through and become less threatened by these. In the third unit you will be encouraged to look closely at your own interview behavior by means of stimulated recall using videotape (IPR). You will be able to examine ways in which you fail to behave the way you would like to. You will be encouraged to tune in on yourself - to look as deeply as you can and learn through self-study the specifics of your own areas of interpersonal frustration and ineffectiveness. In subsequent sessions during Unit III you will become better able to recognize, talk about and overcome what had been areas of stress and difficulty for you. In the fourth unit you will be taught the inquirer role. (We will tell you more about that later, of course). This will enable you to supervise each other in Interpersonal Process Recall sessions or to conduct recall sessions with each other's clients. One of the most immediate outcomes of such inquirer training is that you will learn new ways to help people think about themselves. You will also find that certain kinds of assertive interviewer behavior can be very productive. In Unit V you will be put into situations in which it will be possible to learn more about client communications - that is, to get direct feedback from clients about the effect of an interviewer on them. This will be accomplished by having you serve as inquirers for each other's clients. You will each conduct an interview. After the interview a fellow trainee will review a videotape recording of that interview with your client. Later you will review a tape like this with his client. It can be quite an experience. In the sixth unit, you will be taught how to use the ongoing interview as a vehicle not only for understanding the life style of the client you are with but how to change his relationship with you. You will be taught how to use the here-and-now, ongoing relationship as a means to enable you to understand the person you are working with and to help that person understand himself. Finally, there is a summary and theory unit. In the succeeding tapes we will present ideas, demonstrations and assign you exercises. An instructor's manual is also available.

The first unit is devoted to the elements of therapeutic communication. The elements of effective therapeutic interviewer communication are some specific ways of responding to a person's statements which are used quite frequently by physicians, counselors, psychologists, social workers, teachers and other professional expert interviewers. By expert effective interviewers, I mean people who were not only judged effective by other experts but people about whom their clients said such things as, "I felt I could talk to this person about anything...", "...This person really helped me to see things more clearly." The elements also make theoretical sense and should contribute to client progress. But they are not the end-all and be-all of effective interviewing. On the other hand, they probably do account for at least some of the power of effective interviewing. More important, I think they are an excellent point for you to begin training. The specific elements which I'll describe are not used by successful interviewers as a way of responding to every single statement a client makes. Rather, the conversation of experts contains these elements and the behavior of ineffective therapists usually does not contain these elements. I want you to learn and practice these skills - when and how you use them will be dependent on the appropriateness of the situation and on your goals within the interview. On the other hand, if the following behaviors (the ones we're going to teach you) are not within your repertoire - if you haven't practiced using them - then you surely can't choose to use them when it is appropriate to do so.

The first element is exploratory response. Exploratory responses are those which encourage client involvement and permit latitude in client response. The interviewer responds in such a way that the person he is talking with is encouraged to be an active participant in the communication or learning process rather than a recipient of advice and knowledge. The participant is helped to feel free to reject, disagree, or modify the interviewer's comments or reflections. By his responses the interviewer encourages the participant to explore further; to go more deeply, to expand, to elaborate, and in general, to assume a great deal of responsibility in the interview itself.

Non-exploratory responses, on the other hand, so structure and limit the client's responses that they inhibit. These responses give the client little opportunity to explore, expand, or express himself freely. At times an interviewer may think it appropriate to so limit a person who is highly anxious or confused or where there is specific information needed. But in general, non-exploratory responses tend to make the client a passive learner in the interview.

We will now play vignettes of actors and actresses making statements and then you will see one interviewer demonstrate one way of responding and another interviewer will demonstrate another.

The first actress is a young drama major who is being interviewed for a job in which she will play the part of a patient and medical students will get experience interviewing her, much as if she were a real patient. In the first vignettes she talks about her feelings about being an actress and her concerns about the job she is applying for.

FADE 1

ACTRESS: Well, my parents more or less approve of what I'm doing... my career choice.

INTERVIEWER: Are they getting more used to it?

FADE 2

ACTRESS: Well, my parents more or less approve of what I'm doing... my career choice.

INTERVIEWER: How do they express their feelings about it?

FADE 3

KAGAN: Notice how the first interviewer's response encouraged a simple yes or no answer, while the second interviewer's response encouraged, even required, that the person elaborate about her parent's approval. Let's again watch the girl and listen to response modes.

FADE 4

ACTRESS: Well, actually, I've never had a chance to see myself on T.V. before or to do videotapes or see playbacks. I've never seen them before.

INTERVIEWER: Of course, you're looking forward to seeing yourself on television!

FADE 5

KAGAN: Notice how the interviewer's response was such that it would be rather difficult for the participant to disagree, to argue, or to even modify his statement; notice the authoritative quality to his response.

FADE 6

ACTRESS: Well, actually, I've never had a chance to see myself on T.V. before or to do videotapes or see playbacks. I've never seen them before.

INTERVIEWER: Are you looking forward to seeing yourself on television?

FADE 7

KAGAN: Notice how this interviewer was more tentative, more gift-giving than pronouncement making, more ready and willing to have his comments modified by the client. How easy it would be for the participant to disagree is what I'm trying to say - it's really quite simple; no big energy would be required to say "I really don't think you've got it right."

In the next vignette, an actress portrays a woman who has made an appointment to talk about the difficulties she is experiencing in her marriage.

FADE 8

ACTRESS: Some of this is very personal - I haven't really been able to talk to anyone about it.

INTERVIEWER: You don't have to talk about anything you don't want to.

FADE 9

KAGAN: Notice how the interviewer's response tended to communicate, "Be careful, explore cautiously."

FADE 10

ACTRESS: Some of this is very personal - I haven't really been able to talk to anyone about it.

INTERVIEWER: Personal? Go on...

FADE 11

KAGAN: Notice how this second interviewer conveyed to the woman that she is ready to listen - in essence, she said, "It's your show," and used the simple expedient of "go on."

In the next vignette we have portrayed a young man talking about some of the racial encounters he has had, how he has handled them and what they have meant to him. After you have seen the actor's statement, stop the playback and think about an exploratory response which you might make. Then look at the one response we chose.

FADE 12

ACTOR: Yes you'll feel better, but if you make a lot of noise, then you're an angry black, an angry man and you'll hear what-the-hell-is-wrong-with-you and all that sort of bull. Swallow it - that doesn't make things better either.

INTERVIEWER: What does that do to you then?

FADE 13

KAGAN: There is no one best or most correct exploratory response. But certainly the response we demonstrated would tend to encourage the man to tell more and to assume active participation in the dialogue.

The second element of communication is the affective-cognitive response dimension. Here we are concerned with whether the interviewer's response refers to any of the affective components of a client's communication or concerns itself primarily with the cognitive components of that communication. Effective interviewers more often than not, reflected the feeling tone rather than the story-line of what they were hearing. Affective responses generally make reference to emotions, feelings, bodily states - such as fear, anger, tenseness, and so on. These responses attempt to maintain and intensify the client's focus on the affective components of his communication. It is as if the interviewer wanted the client to dwell more on his underlying attitudes, values, and gut-level bodily state.

On the other hand, cognitive responses deal primarily with the literal meaning of a client's communication. Cognitive responses could as well be made after reading a written statement of what a client said. It is analagous to listening to the words of a song without listening to the music. Cognitive responses seek information of a factual nature. These responses attempt to maintain or shift the interaction to a thinking or analytic mode.

Again, we will look at some actor statements followed by interviewer responses which deal with the affective or the cognitive facets of the actor's statements and moods. Before listening to interviewer responses at the end of each vignette, ask yourself, "What is the person I have been watching feeling - if I were in his shoes, how would I feel? As I look at his face and I listen to his voice, how does it seem he is feeling?"

FADE 14

ACTRESS: No, well, I've never done any kind of work like this before and I just kind of wondered what kind of people I'm going to be talking to and if they're going to be interviewing me or not and what they're going to talk about. Do I have to wear any special kind of clothes or anything?

INTERVIEWER: You really don't have any information about what you're expected to do on this job.

FADE 15

ACTRESS: No, I've never done any work like this before and I just kind of wondered what kind of people I'm going to be working with and if they're going to be interviewing me or what are they going to be talking about. Do I have to wear any different kind of clothes or anything?

INTERVIEWER: It sounds like you're a little nervous about this job.

FADE 16

KAGAN: A fascinating thing about feelings is that on some level we all recognize each other's moods and gut-reactions, but it is a very rare experience to acknowledge or label these. Most of you had very little difficulty recognizing that the actor was anxious, nervous, worried. How come you could recognize her feelings? Groups of psychiatrists and psychologists have little trouble recognizing what she was feeling-but so too do high school dropouts and people who are utterly illiterate. How come? Because you have had a lifetime of looking at other people and many reasons to have learned well to recognize their moods and affect. As a child you had to learn to recognize your parents' mood. You learned to recognize when you could ask for something or that food was not on its way to you. Throughout your life you have learned to pay attention to other people's affect. In school, on dates and at home you certainly had to learn to attend to some of the subtle messages you received or you suffered. The human mind is a fantastically complex nerve center. It would take volumes to write all of what each of you already knows about identifying the feelings of other people. No one has to teach you how to do this, you already know. But you have had very little practice at labeling the feelings you sense. I don't have to help you develop a third ear; I have only to help you learn to listen and name the messages you are already perceiving. I maintain that people generally talk to each other on at least two levels - one is the acknowledged cognitive story-line and the second is the underlying affective interaction where we sense another person's mood and he senses ours. But rarely do we ever put into words or label what we are feeling from the other person or what we are communicating to him. The point is that you are all probably equally capable of identifying the affective components of a client's statements. You have only to teach yourself to name the things you already sense.

In the next vignette, stop the tape at the end of the actress's statement and discuss what you sense are the affective components in her message.

FADE 17

ACTRESS: Well, I understand now kind of what I have to do, but I was wondering, do these people get a regular grade for how well the interview goes?

INTERVIEWER: Do they get a grade like they do in other courses? Yes, they get pass or fail.

FADE 18

KAGAN: Our interviewer here demonstrated a response which could have been based on a typed script. Let's now watch an interviewer respond to one of the affective components in the actress's message.

FADE 19

ACTRESS: Well, I think I kind of understand now kind of what I'm supposed to do, but I was wondering, do these people get a regular grade for how well the interview goes?

INTERVIEWER: Grade? It sounds like you're concerned that you might influence their record if you're not careful. Are you worried about what you might do to their grade?

FADE 20

KAGAN: Although I have been encouraging you to recognize and practice responding to the affective rather than the cognitive, in the preceding example it is quite evident that a combination of cognitive and affective might be appropriate. An interviewer could have answered the question with, "yes, they get a pass or a fail," and then he could have added, "but it sounds like you're concerned that you might influence their record if you're not careful." Notice too that some interviewers reflect in their own expressions what they perceive in the client, while others don't. Some interviewers actually share their own feelings - for instance, "as I try to understand what you're describing, I find myself getting tense - is that anything like what you feel - tension?" Let's watch another vignette.

FADE 21

ACTRESS: He used to make $200 a week and we got along fine, but now... well, he makes much less and it's not easy.

INTERVIEWER: How much money do you need to get along on?

FADE 22

ACTRESS: He used to make $200 a week and we got along fine, but now... well, he makes much less and it's not easy.

INTERVIEWER: It's really discouraging to have to try to scrape along - it sounds like it's really getting you down.

FADE 23

KAGAN: Ask yourself at this point, "What is the usual way people respond to each other? Isn't it almost always to the cognitive communication?" Responding to the affective components of a person's communication is indeed offering a unique experience. If behavior can be caused by underlying covert feelings, attitudes, moods - shouldn't helping someone recognize and own up to his feelings help him? Or is it better not to know? Not to label? In this next vignette think through how you would respond. If necessary, rewind the tape or film and play the vignette a second time before looking at the particular affective response which we chose to illustrate.

FADE 24

ACTOR: I used to think when I got North I'd have it made - just to get North - and then I got North.

INTERVIEWER: You had high hopes and you were really let down.

FADE 25

KAGAN: A third characteristic of effective communicators is that they do more than concentrate on client communication. They do more than tune in on the affect or strain to hear what the other person is saying and what it means to him; they actively and deliberately communicate to the other person that they do hear and that they are listening or trying to listen. They want to hear and they do not assume that they have heard; they do not fake it. When they haven't heard, they say so; they ask for clarification. Periodically they "check out" with the client their understanding of what they think the client is saying. Listening responses indicate that an interviewer is attempting to communicate to the client that he is trying to understand the client's basic communication. He tests his understanding by asking the client to confirm what he thinks he has heard. In fact, effective communicators spend more time immersing themselves in the other person's communication than "figuring out" what to say next. They also communicate to the client that he is being taken very seriously. Such responses tend to encourage the client to reflect on his own statements - to begin listening at least as closely to his own concerns as the interviewer is. Again, let's look at statements and responses.

FADE 26

ACTRESS: Now I think I understand what you want me to do. You want me to work with the same problem each time with each interview but on different days. So actually I'm kind of playing myself, but I was kind of wondering because sometimes I'm not the same from day to day.

INTERVIEWER: Well, we have many actresses so it all works out.

FADE 27

KAGAN: Did the interviewer not hear the actor's statement? Perhaps, but more than likely he heard her say she was concerned about how consistent she would be. Probably then he reasoned, "she's worried about the students getting a fair break - she needn't be concerned about that because she's not the only actress we're hiring." He responds with the end product of a rather lengthy logical sequence - "We have many actresses so it all works out." Logical to him, but to the woman, it appears as if he has not heard her.

FADE 28

ACTRESS: Now I think I understand what you want me to do. You want me to work with the same problem each time with each interview but on different days. So actually I'm kind of playing myself, but I was kind of wondering because sometimes I'm not the same from day to day.

INTERVIEWER: You're not too sure how consistent you'll be?

FADE 29

KAGAN: As you can see, listening responses are often simple paraphrases to offer evidence one is listening and to check out what one believes he has heard. Again let's watch an actor and two different responses.

FADE 30

ACTRESS: Well, what if I get the feeling that I like one of the students better than another? I mean what if he likes me? How am I going to be able to keep playing the role?

INTERVIEWER: Well, what you do outside of the interview session is your own business.

FADE 31

ACTRESS: Well, what if I get the feeling that I like one of the students better than the other? Or what if he likes me? How am I going to be able to keep playing the role?

INTERVIEWER: If flirtations develop it will be difficult to continue to play the role as we have worked it out together.

FADE 32

KAGAN: In the previous illustration the first interviewer assumed he understood the girl's message and carried it two or three next logical steps. The second interviewer heard a message and sought verification from the girl about what he thought he heard.

Let's watch another vignette.

FADE 33

ACTOR: I was so damned mad that I'd hit someone or something... that I got in my car and I drove to the nearest bar and had a couple of drinks. I was hopin' somehow it would go away if I could just drive it out of my system...maybe, I don't know...I didn't want to do anything I would be sorry for afterwards.

INTERVIEWER: I guess trying to run away usually doesn't work, but a drink sometimes helps.

FADE 34

KAGAN: Here the interviewer demonstrates a response which indicates to the client that he either didn't hear or didn't understand. Let's observe an interviewer demonstrating what a listening response to the client might be like.

FADE 35

ACTOR: I was so damned mad that I'd hit someone or something... that I got in my car and I drove to the nearest bar and had a couple of drinks. I was hopin' somehow it would go away if I could just drive it out of my system...maybe, I don't know...I didn't want to do anything I would be sorry for afterwards.

INTERVIEWER: You were afraid you might do something and so you ran?

FADE 36

KAGAN: In the next vignette stop the playback before listening to the response we chose, think through what you might say if you wanted to communicate that you are really listening.

FADE 37

ACTRESS: He comes home drunk and then, well, the kids...you know... and the way he acts and I really worry about what's going to happen with the kids. It all seems so...like so familiar.

INTERVIEWER: I can see that you look worried but I'm not sure I understand what it is you're trying to tell me. Can you make that more clear?

FADE 38

KAGAN: The fourth and final response mode I hope you will become skilled with is probably the most difficult. It is a response mode most of us perceive as dangerous, risky, or "not nice." Under the rubric honest labeling are interviewer's responses which communicate to the client that the interviewer is willing to deal directly and as accurately as possible with the client's message. Such responses communicate that the interviewer is willing to be honest about what he has seen and heard. These responses encourage the client to be honest and specific in labeling his own perceptions, attitudes and reactions. The interviewer must be able to deal with very intense, embarrassing or even socially taboo themes if indeed he has heard them. Effective interviewers tend to be honest rather than vague or evasive. Ineffective interviewers tend to be rather lengthy, vague, highly intellectual, and communicated that they were modifying, distorting, "cleaning up" the message which they had heard. Again, some vignettes will illustrate the response mode we want you to be capable of using.

FADE 39

ACTRESS: Well, I think now that I understand what you want me to do. I think that you've gotten it pretty clear to me. I understand.

INTERVIEWER: It really takes a lot of time to get this stuff down.

FADE 40

ACTRESS: Well, I think I understand now what you want me to do. I think that we've gotten it pretty clear. I think I understand.

INTERVIEWER: You're really ready to get out of here, aren't you?

FADE 41

ACTRESS: Well, I really appreciate you giving me the opportunity to do this. I hope that I can come up to your qualifications.

INTERVIEWER: (Mumbles) Well...it's all right...

FADE 42

ACTRESS: Well, I really appreciate you giving me the opportunity to do this. I hope that I can come up to your qualifications.

INTERVIEWER: Sounds like you really would like to be able to please us.

FADE 43

KAGAN: In the second vignette how difficult it was for the interviewer to deal directly with what he perceived as an affectionate bid. The second interviewer demonstrated dealing more directly with such communication.

Now let's watch another vignette.

FADE 44

ACTOR: I was so damned mad...

INTERVIEWER: You were kind of angry.

FADE 45

ACTOR: I was so damned mad...

INTERVIEWER: You could have really punched the guy.

FADE 46

KAGAN: Again, how unusual it is to hear an honest response. How typical it is that we clean up communications, thoughts, and feelings before they are "appropriate" for discussion. It's as if we wish to minimize the strength of people's messages - in essence to tell them they mustn't feel that way. In the next vignette watch the actor and ask yourself, "What would I say if I wanted to communicate very honestly with what I had heard?" Then look at the response we chose. Again remember there is no one right response. I ask only that you be honest with what you have heard.

FADE 47

ACTRESS: When he acts like that and he comes around and humiliates me, he just...

INTERVIEWER: It sounds as if he can make you feel furious...enraged.

FADE 48

KAGAN: There are times when an interviewer deliberately chooses to respond in a non-specific, less than completely honest way. Usually he does this because he thinks that the client is unable at that time to deal directly with the core of some of the more frightening aspects of the client's concerns. But more often an interviewer chooses not to be honest out of his own concerns and his own fears. Often the client realizes that the interviewer is not dealing squarely with what was actually presented. Then often the client assumes that the interviewer is unwilling to really engage him. The message is perceived as, "he heard me, but he won't deal with what he heard, he won't deal with the things that are going on inside me," or "he's being nice about it, he's being gentle with me, he thinks I'm too fragile, I'm too weak or I'm too crazy to be able to face up to things." The client may also interpret the interviewer's behavior as rejection, that is, where the interviewer is being less than honest in his labeling. The message here is often, "my innermost thoughts and feelings are indeed to be ashamed of, so much so that the interviewer avoids them."

Although the four concepts have been described as distinct entities, effective communicators generally respond to client statements in ways which encompass all of the above dimensions. Let's now look at a vignette in which the interviewer responds in ways which encompass three or all four of the elements I've described.

FADE 49

ACTRESS: It's so exciting being here and I've learned so much and I've met so many interesting people and now I get a chance to do this job. It's really great.

INTERVIEWER: It's all so exciting and so much fun, but what especially?

FADE 50

KAGAN: All right, he dealt with her affect, he gave evidence he was listening, he labeled what he heard honestly and he was exploratory.

In the next vignette, an actress will look directly at you. There will be no interviewer response presented to you. Assume that the actress is talking directly and privately to you - see if you can come up with a response which encompasses all four of the elements of effective therapeutic communication.

FADE 51

ACTRESS: (Speaks directly to audience) Oh, and I've met this guy and he's really nice and he's good looking, too, and... I think that he likes me.

PAUSE 1

KAGAN: Now let's watch another actor present a situation. Try to formulate a response. Then listen to the interviewer response we have chosen. Following that, the same actor will look directly at you. You are to respond to him again encompassing as many elements of effective communication as you can. Please remember - you are not asked to solve the actor's problem with some quick and easy suggestions. We want you to simply practice, using the concepts we have demonstrated and discussed.

FADE 52

ACTOR: At school they said to my son, "So you think you're going to college, is that right?" But they asked it as if they were surprised. The idea that they had to ask burns me up. They don't say it to other kids, just the black. What a put down...

INTERVIEWER: That's insulting and it really hurts.

FADE 53

ACTOR: (Speaks directly to audience) We've moved around a lot and when we get to a new community, no one knows us - we don't know them. It's especially hard on the wife and kids.

PAUSE 2

KAGAN: Keep practicing. Here is another series like the preceding one.

FADE 54

ACTRESS: I don't understand how all this has happened. I try hard, but there are just so many things to do... It all gets so difficult...I just feel like giving up.

INTERVIEWER: Sometimes the hurt is overwhelming, almost more than you can bear... And then what happens?

FADE 55

ACTRESS: (Speaks directly at audience) I'm wondering if I should divorce him...at my age...what would happen? I might not find anyone at all.

PAUSE 3

KAGAN: Why do these behaviors I've been expounding seem to encourage clients to tell more, to dig more deeply, to expand on what they have said, to learn about themselves and to at least try to behave differently? Why have expert interviewers learned perhaps intuitively to include these behaviors in their interviewing? Exploratory responses encourage, almost demand, that the client assume his share of responsibility for the content and process of the interview. But exploratory responses also allow the interviewer to take risks. If he has established a relationship in which the client has permission to tell him he is wrong, then the interviewer can go out on a limb occasionally, assured that if he is off base, he will be told so without serious damage to the relationship. If the affective components of one's life are the least recognized and the most confusing, if the client's attitudes, values and gut-reactions underlie his enjoyment or pain and his readiness to behave, if the affective components are those least understood and yet the most influential in determining what we do, then effective interviewers probably have learned that the way to help someone understand the riddles of his behavior is through helping him to focus clearly and deeply on his affective reactions.

If different events have very different meaning to different people and different words have very different meaning to different people, then effective interviewers have probably learned not to assume that they know what the client means but have learned to "check out" their perceptions. Paraphrasing responses also serve to remind the client that he is being carefully listened to. This seems to encourage clients to listen closely and carefully to themselves. The interviewer's honest labeling, of course, tends to encourage the client to be honest with himself. Perhaps interviewers have learned that the best way to help a person be honest with himself is to show him by themselves being honest in the relationship itself. The response modes we want you to become skilled at do seem to facilitate communication in the interviews of counselors, social workers, teachers, physicians and in a host of human interactions.

In the succeeding vignettes, again an actor will look directly at you. Please respond to him with a single response incorporating the elements we have described. Don't try to solve the actor's problem. Don't even try to open new avenues for him to consider. You will learn some new ways to do that later on in the program. Just practice responding in the ways we have described at this time.

Remember, as you are responding, you are dealing with microscopic elements in communication. Please don't be overly concerned about trying to analyze the nature of the client's problem or the goals of the total session. Try rather, to come up with a single response which uses the dimensions in this unit. Again, one more caution - remember I am not suggesting you must always so respond, but, again, unless you have developed the skill, you can hardly make a choice about the appropriateness of using that skill.

Try it.

FADE 56

VIGNETTE #1 (Actor speaks directly to audience) I came up here eight years ago to work at this shop. And when I come up, they said that it was a good place to work and that they treated a man right. And some stuff's been happenin' at the shop - some of the guys have been takin' things and this foreman, he decided that he thinks that I took some stuff, too. And so he locked up my tools in the crib and he won't let me get 'em and he turned my name in and he told me to punch out my time. Yeh, they can take my job away, but they shouldn't have the right to take away my tools. I brought those things up with me. I paid hard money for those things - and I gotta have 'em to work.

PAUSE 4

VIGNETTE #2 (Actress speaks directly to audience) One time we were at the park. There was this pony ride and all the kids were going over there - riding on the ponies. He insisted he didn't have any desire to ride on the ponies. I talked it up though, you know, I mean kids should like to ride ponies. So I really talked it up and he went along. So like I took him over there and I paid the quarter and we got inside and just about when it was time for him to get on the horse, he starts screaming, just really screaming and everyone's looking at me. God, I just really lost my temper... I really lost my temper...

PAUSE 5

VIGNETTE #3 (Actor speaks directly to audience) I'd really like to tell you the truth, but I'm afraid you'll laugh...

PAUSE 6

VIGNETTE #4 (Actress speaks directly to audience) The last two or three days I've begun to realize I'm never gonna become a dancer. I mean, I'm 42 now and I'm ten pounds overweight. I won't be a dancer - the years have gone. The years have just gone so fast...

PAUSE 7

VIGNETTE #5 (Actor speaks directly to audience) My first counseling practicum was quite an experience. You see, they wanted us to tell them what we thought about some things and so I did. I mean, after all, those guys are supposed to want us to be honest and really tell our feelings...so I told them. And you know what happened? They got mad...

PAUSE 8

VIGNETTE #6 (Actor speaks directly to audience) I just don't know... I've been workin' at that shop for over eight years and they said I done something that I didn't do. And they locked up my tools and they took my job away. Then I guess that they think that I done it, that they can keep me from workin' there, but they shouldn't have the right to take my tools away. I mean, I can't work without 'em. I've gotta have my tools to work and they've locked 'em up and I can't get 'em...

PAUSE 9

VIGNETTE #7 (Actress speaks directly to audience) He tells me that I'm accusing him of things that really I feel. Now that's crazy. Don't you think that's crazy...?

PAUSE 10

VIGNETTE #8 (Actor speaks directly to audience) Sometimes I'll see her around the house - washing the dishes - and I'll start to walk toward her and want to put my arms around her and tell her I love her, but somehow by the time I get there, the feeling's gone. I just can't do it. I can't do it...

PAUSE 11

VIGNETTE #9 (Actress speaks directly to audience) This morning when my kids went to school, I realized they're gonna be 18 soon. And I have nothing. You know, I have nothing to get up for. I mean, why would I want to even get up in the morning? There's nothing for me anymore...

PAUSE 12

VIGNETTE #10 (Actor speaks directly to audience) People are always telling me it's hard to know what I'm feeling. But I guess that's just me...

PAUSE 13

KAGAN: All right, now let's try a slightly more complex interaction though still a very brief one. Group yourselves in pairs. One of you will make a statement which is reasonable complex and meaningful to him. I'd suggest completing the sentence, "Something which has been on my mind lately is..." The concern need not be deeply personal but should be real. The second person will try to respond to that statement incorporating the concepts presented. Here's what I mean.

FADE 57

TRAINEE A: Well, something that's kinda been on my mind lately is the fact that I went to school for four years and got a degree and there were no immediate job openings in the field when I graduated so I took on some kind of temporary work - or what I thought would be temporary work. And now I'm finding that there are some openings and that I'm having some offers, but I just don't seem to be following those openings up like I should. I don't know if maybe it's that I'm really enjoying what I'm doing now or just what it is, but I feel like maybe I'm wasting my degree if I don't, but yet I just don't seem to be as interested in pursuing those leads as I was when I graduated.

TRAINEE B: You enjoy what you're doing now, but you're anxious and confused and you don't know what to do in your own field. Is this what I'm hearing?

FADE 58

KAGAN: Now, please keep the exchanges brief - 2-3 minutes should be adequate. Work in pairs - the way the two beginners you saw did. When you've finished, switch roles with your partner so each of you has a turn at being interviewer.

FADE 59

KAGAN: What did you observe? Were you able to incorporate the concepts? Did you find it was much easier to respond to simulated situations on the screen than it was to a three dimensional person? When you did incorporate the concepts did you find "It just didn't feel comfortable?"

These ideas do represent a new way of listening and talking. When you've developed skill with them they can be used very effectively in interpersonal communications, but it is not the way of talking you are accustomed to using or hearing.

As you talk with your peers, colleagues, relatives, friends - try occasionally to incorporate in your response the concepts described. See what happens. Does the discourse go further? Do you become more involved in the person's communication? How does he respond to you?

End Unit I

CHAPTER II

The film, Unit 11, contains a statement of the purposes of the unit and descriptions of and directions for trainee activities. The film does not contain the interpersonal stress simulation vignettes upon which the suggested activities are based. For convenience in editing and producing the series all such vignettes are on the separate reels labeled "Unit VIII".

After reviewing all of the material in Unit VIII of this series (the interpersonal threat simulation vignettes), the instructor must determine which vignettes are most appropriate for his use. In previewing the material it is probably best for the instructor not to view all of the material in one sitting. If too many vignettes are viewed at one sitting, the instructor may be convinced that the later vignettes do not have as much impact as the earlier ones as a function not of the vignettes themselves but of observer fatique. In selecting vignettes it is suggested that a variety of types of emotions, actor types and length of vignettes be selected. The instructor will find in using the vignettes that they must be used "sparingly" in order for there to be adequate exploration of the impact of the vignette on a trainee. Usually nine or ten vignettes are adequate to achieve the goals of Chapter Two unless, of course, the instructor decides to engage trainees in all of the possible activities described in the unit. Engaging trainees in all or most of the activities is not only highly instructive for those trainees who have difficulty identifying their emotional reactions to interpersonal stress but provides a productive, interesting, long-term activity so that the instructor who has limited videotape equipment can begin Unit 111 exercises for individual trainees, while other trainees continue with the Unit 11 activities.

The instructor can then cut and splice Unit VIII films so that the vignettes he selects are in proper sequence for his use. In selecting a physical location for film projection it should be possible to project the vignettes as an image lifesize, or preferably somewhat larger than life-size.

Most instructors have found that it is far better to present the first of the vignettes chosen with as little "set" as possible so as to encourage trainees to use their own imagination to determine where and with whom they are speaking. As the vignettes progress it may be possible to add more and more occupationally or role-relevant sets ("In the next vignette imagine that the man you are about to see is a hospital administrator to whom you have presented some ideas..."). Providing occupational set too early seems to permit trainee avoidance of the affective impact and affords an opportunity for too many traditional themes - that is, it seems to encourage trainee discussion of curriculum, office politics and cognitive strategies and in so doing not to achieve one of the most important goals of this unit.

It is recommended that instructors begin using the small-group format with the instructor himself leading group discussion. Here the instructor has an opportunity to demonstrate, by his own actions, effective cueing and responding. The instructor is encouraged to probe patiently but persistently for affective reactions to each vignette ("What did you want 'him' to think, what did 'he' feel about you, what did 'he' see in you which made 'him' feel 'he' could talk to you 'that way,' etc.").

The instructor is cautioned not to be impatient if neophyte trainees do not readily "own up to" feelings. The more frightened and rigid the trainees, the more inclined they are to deny any impact or involvement with the simulation materials. It seems wise to allow trainees their various defenses to the material and to move slowly with them. The instructor may wish to share his own affective responses with the group to encourage them to do the same, "I have seen this vignette before, of course, yet it still makes me feel...," or "I've seen this vignette before and it seems to have lost its impact on me, but the first time I saw it it made me feel...". It is well to remind trainees that there is no "correct" affective response and to point out to them how differently some of them respond to the material.

By way of encouraging resistant trainees, it is sometimes useful to ask them if anyone has ever looked to them as if they wanted to say the things the actor just said to them - what affect does that kind of situation engender in them? Rather than cut-off someone who insists on describing only what he thinks the actor was thinking or doing, it is often well to let him continue and at the end of his description ask, "How, then, did that realization make you feel?," or "What did that then do to you?"

Occasionally one finds within a group one or two trainees who habitually announce shortly after the stimulus material has been played, "I didn't feel a thing; that left me cold." Although it is entirely possible that the stimulus vignettes do not have an impact for that trainee, if the person continues to non-respond or to announce his non-reaction, it is possible to regard the lack of involvement itself as an interpersonal style and to treat it accordingly. The instructor might ask, "Do you also have difficulty getting intensely involved with clients, friends, or relatives? Is your difficulty in getting involved in this 'make believe' exercise typical of your interpersonal style?," or, "How did you avoid getting involved?"

The instructor might discuss why trainees found certain vignettes stressful while their colleagues were affected by different ones. What makes a "scene" stressful or frightening? The threat that another may corroborate our own most devestating self criticism? That is are we afraid one may hear from another confirmation of one's own worst doubts? What kind of feelings are the most troublesome for us? Are feelings of shame more difficult than feelings of anger? Is guilt more debilitating than fear? Trainees may find it useful to consider the statement, attributed to Karen Horney, "We are born small and feelings of smallness persist." Is there a relationship between feeling small and feeling bad?

As the group gets more and more involved in the exercises, the instructor may find an opportune time to point out to the trainees how he has used cues, and has asked certain kinds of lead questions to open up specific "avenues" which inevitably contain information when people interact (You inevitably have *feelings*, you have *impressions* of the other person's feelings, you have impressions of what the other person seems to be trying to do to you, etc., etc.). It is useful to point out how the instructors responses helped them clarify their communication.

It is useful to point out to the trainees how complex *their* affective and cognitive reactions were, and the multitude of "shapes" and "layers" which emerged. Are clients less complex? What would it be like to be someone who frequently perceived others as rejecting? What would it be like to feel guilty *most* of one's waking day?

If the instructor chooses to use the physiological feedback format, it is recommended that he keep himself informed of recent developments in this rapidly developing area of research and training.

In addition to the activities illustrated on the Unit 11 film, another structure can be used to combine the goals of Unit 1 and Unit 11. In the "three-person" format illustrated on the film (where one person tells the other how the stimulus material made him feel), it is often effective to have the person in the role of interviewer actually leave the room during the playing of the stimulus vignette so that when he returns he *must* listen to and respond to the reaction of the trainee in the client role without preconceived, anticipated reactions. He must listen to the "client" to understand what the client has experienced. After the interviewer has responded to the client, the film can be re-wound and he can then be permitted to see what his client had experienced and perhaps get a better idea of what his client was trying to communicate to him. The third person can act as observer and offer a critique to the interviewer, or the model can be as easily enacted in dyads without a third person. There is no practical limit to the number of trainees who can engage in this format. Although it may not be practical for the instructor to listen in on the triads or dyads, it is useful occasionally to engage the trainees in total group discussion around such instructor-posed questions as, "Are you having difficulty staying with the affective reactions of your client? Are you finding it easier to talk about the cognitive, story-line of the experience he had?"

It is unfortunate if the instructor is unable to employ videotape playback of trainee physical reaction to the vignettes. The format is instructive. Teachers, for instance, frequently note the extent to which emotional reactions which they thought were well concealed actually could be observed quite easily by an onlooker. As they review a videotape of themselves watching simulation vignettes, trainees often realize how transparent they really are. Some instructors have found it more economically feasible to videotape groups of three or four trainees as they watch the vignettes and then to conduct a stimulated recall session with the small group of trainee's together.

Where the instructor or advanced trainees use the vignettes as a means of accelerating client progress in counseling or therapy, it is not wise to select only vignettes which seem to to be related to an assumed area of client concern (i.e., anger). Clinicians who have provided clients a variety of types of vignettes have reported that they are often surprised to find an area of intense concern brought to the awareness of client and interviewer which neither participant would have suspected was a source of client stress.

Unit 11 may be replaced by or supplemented with other kinds of activities designed to achieve the stated goals. For instance, sensitivity groups or individual counseling for trainees certainly can be an extremely valuable adjunct or provide alternate experiences. Individual differences among trainees should be taken into account and individual instructional strategies designed as needed.

Influencing Human Interaction

Unit II

Interpersonal Simulation

Norman Kagan, Ph.D.

KAGAN: This next unit is designed to help you further tune your "third ear". The ability to help a client know some of his more subtle messages, moods, and feelings I think is determined by two factors. First is practice, practice at labeling feelings, especially interpersonal fears - finding words for the basic dimensions, the basic shapes, the general characteristics of gut level emotion. Second, and perhaps even more important, is the ability to overcome your own resistences to becoming involved in a psychologically intimate and meaningful way with another human being.

How can we help you achieve this? The methods we will use with you are based on examination of numerous stimulated recall protocols. We asked a simple question: "Are the resistences which people have to becoming involved or leveling with each other in interviews, generalizable? Are there interpersonal concerns or interpersonal blocks to communication, which most people seem to have?" We found that there did indeed seem to be certain, almost universal, recurring themes.

To a greater or lesser extent, people were concerned that if they dropped their guard, somehow the other person would hurt them. The fear was not often spelled out in specifics, often they had a great deal of difficulty identifying, putting words to the feeling. They described it as a very old, deeply ingrained feeling, that somehow if they're not careful, if they don't cover up, if they let their emotions show through, if they really share their values, if they talk to the other about their own inner impulses, self doubts, concerns about the impressions they are making and in many other ways, if they drop their guard, then somehow they'll be hurt by the other. The other will take advantage and somehow inflict pain. The theme is "If I'm not careful, you'll hurt me!"

Another concern that people have to a greater or lesser extent is fear of their own impulses. That is, "If I'm not careful, if I let myself go, I may hurt the other person." This is not a rational, logical fear but old gut level anxiety - vague, yet persistent, and it keeps people from interacting freely and spontaneously.

A third kind of concern is in the general area of sexuality or affectionate "stickiness". The theme here is "If I'm not careful somehow you will absorb me, love me too much, you will become too dependent on me, too close, or you may actually become seductive."

The fourth concern is anxiety over one's own dependency needs - that is, "If I'm not careful my affectionate, intimate needs or sexual curiosity may somehow be expressed or acted out on you."

Based on these observations we developed a series of simulation exercises which should help you become better able to label feelings in general and to deal with factors which might otherwise interfere with your effectiveness in human interactions. In each of the vignettes you are about to see, please forget about the surroundings you are currently in. Try to imagine that you are alone with the person on the screen. For most people this is not a very difficult task but it does require that you use some imagination. If I asked you to pretend that you are a tree or a fish swimming, you probably could fantasize and imagine what it would be like or what it might not be like, what you would like about it, what it would feel like. I ask you now to fantasize that you are alone with each of the people you will see. Pretend you have been talking with them. They are not being interviewed by you, they are not your clients, they are not your patients. Assume they're people you have been talking with and let your imagination then create whatever situation feels right or familiar. Most important, please allow your emotions to develop - allow the person you are watching to have an impact on you.

After each of the vignettes your instructor has chosen, you will be asked to talk about your reactions. Ask yourselves the following questions as you proceed:

> What did you feel? What were your bodily reactions? When else in your life did you feel that way?
>
> What did you think? What would you probably do? What would you really want to do?
>
> What did you think the person was feeling about you? What made him think he could talk to you that way - that is, what did he see in you or think he saw in you which gave him the right? What did you think he or she really wanted you to do or really wanted to make you feel?

If you've never before experienced that kind of interaction, have you ever felt that someone wanted to tell you what the person you were viewing did? What does that usually do to you?

FADE 1

There are four basic ways in which the simulation exercises are used. Your instructor will determind which of these structures you will use, but I would like to describe all of them to you.

(As Dr. Kagan speaks, the scene switches to a group of six people who are viewing a vignette).

The first is to view the stimulus vignettes in small groups and share your reactions with your fellow trainees. This format allows you to learn that a variety of different reactions occur to the same stimulus, that people do indeed respond differently. Listening to your colleagues may also help you better identify or label your own reactions to certain of the simulated encounters.

INSTRUCTOR: How are you feeling? What's your body feeling?

FADE 2

KAGAN: Another format can be used with very large groups to permit trainees to examine their reactions as well as to practice listening and responding to each other. You would be asked to form groups of threes.

(As Dr. Kagan speaks, the scene switches to a group of three trainees).

A, the responder, agrees to verbalize his reactions to the person in the film. B, the interviewer, attempts to respond to the core of A's messages using the skills learned in Unit I. C acts as an inquirer or referee observer, making sure that A is satisfied with the interviewer's understanding of A's meaning. Roles are alternated with subsequent vignettes.

TRAINEE A: My first reaction was really defensive. I'm not...I guess I really don't know why, I was angry too, but...really defensive.

TRAINEE B: Sounds like Margot, maybe you're really frustrated and mad enough and really mad at the outcome, I guess.

TRAINEE C: Margot, did he understand you?

TRAINEE A: Hmmm, that was all there, yeah, but there's also almost a hurt feeling. I don't really understand...I don't know... He was capable of hurting me, you know, he was hurting me.

TRAINEE B: Let me try it again. Sounds like you were frustrated, mad and hurt.

FADE 3

KAGAN: A third format involves the use of simultaneous videorecording. As you watch the vignettes you are videorecorded. If a special effects amplifier is available, your image is videorecorded on one half of the screen and the vignette you are watching is recorded on the other.

(As Dr. Kagan speaks, the scene switches to a split screen image - a trainee is pictured on one half of the screen and the vignette he is watching is on the other).

A videotape playback using a stop-start switch facilitates recall of the impact the vignette had on you.

(The trainee and the instructor are shown reviewing the vignette).

Seeing yourself in this way is often an instructive experience. It's fascinating to see how you looked, especially when your image does not reflect what you were feeling or what you thought you looked like during each simulation.

FADE 4

KAGAN: A fourth approach is for you to watch the vignette and for videotape equipment and cameras to record not only your image but your physiological responses as well during the simulated encounter.

(As Dr. Kagan speaks, the scene switches to a screen divided into three parts - the trainee, the vignette he is watching, and his physiological reactions are all shown).

You can then not only observe the videotape playback of what you looked like but you can also see the recording of what your heart rate, sweat rate, and/or breathing had been. In one variation we can even make use of your current ongoing physiology as we review the recording with you.

(Trainee and instructor are shown reviewing the vignette and the trainee's physiological responses).

FADE 5

KAGAN: Your instructor will determine which of these formats would be most appropriate for your needs. The most important thing, though, is to pretend you are completely alone with the person on the screen. Please also don't try to view more than a few vignettes in a one-hour period. Don't rush through; allow ample time to think about the meaning each of the vignettes had for you and to share the impact with your colleagues or with the person doing recall with you.

Now try these experiences.

FADE 6

(Instructor: Insert Unit VIII material here).

KAGAN: Did you find that certain of the scenes were very difficult for you to get involved with? Did you wonder why? Isn't it fascinating that having been asked to fantasize that you are alone with a person on the screen that for certain vignettes you were unable to? What do you suppose it meant? Was the vignette simply not potent for you or was something else going on? Why not go back and replay those vignettes you had difficulty "getting involved with"? Why couldn't you pretend it was real? Isn't it interesting also that the kinds of things we fear from other people are not necessarily reality based but are rather based on the potential we sense in each other and in ourselves. The fears are seldom based on what will be, but rather on what just might someday be. What are the things which get in your way as you interview or otherwise interact with others?

End Unit II

CHAPTER III

In Unit 111 the trainee will not only have the experience of studying himself in action and coming to know himself in new ways and in greater detail and depth, but he will also experience the inquiry process.

During this first experience, it is essential that the instructor and his assistants understand and are practiced at the inquirer role. The role is much more easily conceptualized than engaged in and it is most important that the instructor and those who will assist him are skilled inquirers. The instructor should have reviewed the entire series, and especially studied Unit IV. Note the occasional use of paraphrasing (used a bit excessively, perhaps, by Kagan in the recall sessions he conducts). If possible, the instructor should videotape his own inquiry behavior and review it with colleagues to see the extent to which he effectively engages in the role (see introduction).

The trainee will have enough to concentrate on as he reviews his first videotapes and it is usually confusing for him to call his attention to the way in which you are enacting your role as inquirers; nevertheless, the instructor's behavior with the trainee does provide him with a "set" for the trainee's own later inquiry behavior in Units IV, V, and VI.

In playing the first part of the Unit III film, it is well to stop the film and discuss with trainees what their first interviewer recall session experience is likely to be like and, especially, to assure them that the most important part of the experience is the trainee's own self-study during recall. Hearing the instructor so affirm the ideas presented on the film often helps to assure trainees that the experience will not be a punitive one.

As the instructor later engages his trainees in the IPR (interpersonal process recall) sessions, it is essential that the first experiences not traumatize the trainee--assure him that "how well he did" is not the focus of the videotape playback but rather the most important part is that he try to relive honestly all of the things which went on in his mind and body.

Only the inquirer and interviewer should be present during the first recall session.

Many supervisors find it helpful actually not to observe the interview prior to the videotape playback so that they do not enter the recall session with preconceived hypotheses and expectations. Not watching the interview seems to facilitate the supervisor's attending to trainee feedback and to genuine curiosity and interest in the trainee's recall and explanations.

In general, the more confident the trainee, the better his recall session; the more anxious the trainee, the more trying the recall session. One can easily set a trainee against the rest of the training series by having his first recall session become a negative, highly critical experience. The instructor is urged to let the occasional "gem" slip by rather than to "hammer" at one point or to convey criticism or disapproval.

As the supervisor engages in the replayed session, he should not be suprised to find trainee regression--that is, the videotape may contain behavior nearly devoid of the skills learned in Units 1 and 11. Trainee anxiety at being video recorded, especially during the first few minutes of the recording, often causes them to revert to pre-training behavior. Rather than "excuse" the behaviors as a result of "nervousness," it is often fruitful to encourage the trainee to recall as many facets of his "nervousness" as possible. One might inquire about where he got nervous--his throat, his chest? What pictures or images were associated with the nervousness? If he described nervousness as being observed or "because of the cameras," it is often worthwhile to ask him what he wanted the cameras to see and what he didn't want the cameras to see--what he would hope the observer's reactions would be, and not be.

Where the interview is to be of trainees role playing with each other, remind trainees before their video recorded session to try to present something of consequence to each other rather than to engage in "idle chit-chat." Where actors are employed to serve in the role of client, the instructor should rehearse the actors beforehand and engage in an interview or two with them until they behave realistically--neither being obnoxious or excessively hostile nor "telling their story" no matter what the interviewer says. In training the actors it is often useful to allow them to be as nearly themselves as possible--to not overstructure their condition and situation so that their affect is as realistic as possible and so that they may be encouraged or discouraged by the leads and responses of the interviewer.*

As the recall session progresses and, especially, where the trainee is responsive to the recall process, supervisors will have difficulty in avoiding the temptation to say to the trainee, "Why didn't you say to the 'client' the things you had on your mind? Why didn't you say to him or her the things you are now telling me?" Whenever possible, the temptation to say this to the trainee should be avoided. If at the end of the recall session the trainee is asked what he would do differently next time, in all likelihood he will have come to the "appropriate" conclusion himself. Again, because one of the goals of these first recall experiences is for the recall process to become experientially defined for the trainee, the way in which the supervisor engages him will determine in large part the way in which the trainee will later practice the inquirer role. There will be ample opportunity for instructor analysis, theories, suggestions and admonitions during the group viewing of the rest of the Unit 111 film.

After trainees have had at least one interviewer recall session, it is suggested that the instructor give the students a copy of Handout No. II.

Trainees should be assembled as a group and the remainder of the Unit 111 film played to them. Again, the instructor is encouraged to stop the tape frequently to ask such questions as,

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*Actors should be informed as fully as possible about the procedures they are to engage in so that the actor, himself, is protected as much as possible from unexpected emotional stress. Ethical concerns about the use of human subjects applies to actors as well as to trainees and to clients.

"Why do you suppose trainees often observe the things about themselves which Kagan has described? What did you observe about yourself?" the instructor may wish to share with the group some things he had observed with these and with other trainees through the years.

The inclusion of the interviews by Schmidt and Werner have been described as too lengthy by some users of the material. An instructor certainly may choose to not play one or the other of the interviews and/or recall sessions. It is also possible that the instructor will have already played one of the interviews as a part of a tape-rating exercise in Unit 1. During the showing of the Schmidt or Werner interviews, it is useful to stop the tapes from time to time to ask trainees what they think each of the interviewers is thinking, feeling and trying to achieve. What would they, the trainees, have done differently? How would they have responded to such clients? With the typescript in hand, the instructor can stop the interview for discussion at points where trainees will later hear interviewer recall.

During the playing of the recall sessions of the Schmidt and Werner material, point out to the trainees that Schmidt was a beginning graduate student at the time of the taping and Werner an experienced practicing psychiatrist; nevertheless, notice how each seems to be learning things about himself and about his interview through self-study during the recall process. Point out to trainees how each seems to be pondering his motives for doing or not doing

Handout No. II

Feelings Touched--Now What?

By Karen Rowe

One question that interviewers frequently ask after they've learned to respond directly to client feeling is: now that I can 'hear' what a client is feeling, how do I help him come to some kind of resolution, what has to happen in order for him to continue to grow?

Help the client make sense out of his feelings. He needs to struggle to understand what his feelings mean for him--to understand *why* he responds in a particular way.

The following questions are offered as a context for you to think about what different feelings might mean to a client.

Anxiety:

What is your client anxious about...what situations bother him the most...is this a new reaction or one he's had for quite a while...did some particular incident set this feeling off...can he remember having felt this way before...do any other feelings accompany the anxiety... does he have any ideas about why he feels anxious...how does the anxiety get in his way now...what purpose does the anxiety serve...in what ways does it protect him... is the anxiety related to the counselor and the counseling situation, or is it related to the subject matter, or both...is he scared of being scared (is he frightened by his anxiety)...if he let the feeling go, what does he imagine would happen...if he gave the anxiety a voice, what would it say...

Hurt:

In what situations does your client end up being hurt...does this happen with specific people...is it an angry or a sad hurt...when he's been hurt, how does he typically respond...how do others get the power to hurt him...how does he want others to respond when he's hurt... what does it mean to him when they don't respond in ways he would like them to...did he anticipate being hurt before he entered the relationship...are there ways he contributed to "set up" being hurt...how does he let others know that he's been hurt...has he been hurt badly in the past...does one incident stick out in his mind as being particularly painful...if so, what were the consequences for him then...what needs does he have now that aren't being met...

Guilt:

What does the client feel guilty about...is it one particular thing that happened or a lot of things...is he afraid somebody will find out...what does he think would happen if they did...how would he react...when he's felt guilt before, how has he handled it...who taught him to feel guilty in this kind of situation...does it seem that he gives others the power to make him feel guilty...what does it mean, in terms of how he sees himself, when he feels guilty...when he responds with guilt, what would he really like to say or do...what consequences does he anticipate...is his guilt relevant today or is it carried over from an earlier period of his life...

Affection:

What fears does the client have about being close to others...is the difficulty in giving affection, receiving it, or both...how has he handled his need for affection in the past...and loneliness...how would he like people to show their affection to him...have there been times in his life when he has really needed affection and understanding and didn't get it...in retrospect, can he see any reason why he didn't get it (was part of it their inability to respond)...are there ways that he makes it difficult for others to respond warmly and affectionately to him...does the client see parts of him as being unlovable...if so, how did he learn that...how does he let others know that he needs them to care...does he experience the ambivalence of being afraid of affection and wanting it at the same time...

Anger:

Does the client feel angry all the time, or just in specific situations...what do people do that make him angry... how does he express his anger--physically, verbally or by holding it inside...what value judgement does he put on being angry...does the anger get displaced to relatively unimportant situations...who is he angry with...why...how does he deal with other people's anger...what have been the consequences of his anger in the past...when people important in his life do (or did) fight with each other if he really got angry, what does he imagine would happen...is he afraid his anger will destroy...or is he even more afraid his anger will have no impact at all...

various things during the interview. Point out to trainees the ways in which the inquirer does not have to be "wiser" than the person with whom he is doing recall but that honest curiosity and simple leads seem to stimulate interviewer learning.

Nowhere are the adages about the superiority of hindsight more applicable than in watching replays of interviews. Almost any interviewer response or lead which does not have an immediate therapeutic impact is suspect and open to ridicule. Both Werner and Schmidt interviews are sometimes criticized even by (especially by?) those trainees who are among the least competent in the group. In dealing with such criticism instructors find they must strive to find a balance between a) encouraging trainee participation and critique, b) permitting trainees to come to the realization that there is nothing "magical" about what professional therapists and counselors do--to help trainees develop some degree of confidence, and c) yet not allowing the theme of the sessions to become one of "attack the video recorded interviewer," a theme which will ultimately serve to increase a trainee's fears about himself being recorded. The instructor need not put himself in the position of defending or praising the interviewers but he might point out that each of the clients would be a challenge to anyone.

The instructor may also help strike a balance by encouraging trainees to consider alternatives rather than only to criticize. It may be useful, for instance, to ask trainees as they listen to the recall sections if they think the interviewer could have said some of the things during the interview which he later said during the playback. Could some of the thoughts and feelings which the interviewer later said he had actually been thinking or feeling been said directly to the client during the interview? Did trainees also find that they had said things during the recall which could have been said during the interview? Did they find themselves trying to find some "nice" or "fancy" way of stating a rather simple, but possibly threatening thought or feeling?

Some instructors find it useful at this time to discuss with trainees just how far they can or should go in sharing thoughts and feelings with clients. Others prefer to introduce the issue with Unit VI. At that point it may be helpful to distribute Handout Number 111 and then to discuss further the basic question of how much to share.

After trainees have viewed the remainder of the Unit 111 film, the instructor may wish to follow the suggestion made on the film and have interviewers conduct an additional recall session followed immediately by a second brief interview. By now the instructor will also have determined approximately how much recall time is required for each trainee. For some trainees four or five videotaped minutes require nearly an hour for recall while other trainees need 10 or even 15 minutes of video recorded material to have a productive recall session of 40 or 50 minutes.

For the more able trainees, instructors may wish to provide real clients; for other trainees additional role playing and even suggesting a review of Units 1 and 11 may be indicated.

HANDOUT III

Use of Fantasy

by

Karen Rowe

Use of fantasy in counseling can enhance learning in the therapeutic encounter. By letting your imagination 'go' with a client, you can often get a feel for what life is like for him. You can also begin to understand the needs he brings to the counseling relationship, as well as how he wants you to respond to those needs.

After you see a client, take some time to be by yourself. Get a mental image of the client in your mind. In your fantasy, let him take your hand while you follow. What does he want to show you . . .where does he take you . . . what does he say . . . what people did he bring along . . . how does he relate to those who surround him (in an angry manner, passive, uninvolved, dependent, etc.). The possibilities are unlimited--let him show you the things that are important to him, whether they be painful or joyous.

After practice like this outside the counseling interview, try to be aware of mental images as they occur when you're with the client. You will sometimes find it appropriate to share such fantasies with your client as they occur. This suggestion is based on the assumption that what is here called interviewer fantasy is, in fact, your own sensitivity to some of the most subtle of the client's unstated communications and self revelations. One way of using these fantasies is to tell the client what you experienced and ask him if it has any meaning for him. Sometimes it will make sense to him and he will elaborate. At other times, he may not react immediately but will think about it later.

You may note incongruencies between your fantasies about the client and the way he actually talks about himself. For example, a client may relate in ways that suggest he's tough and can handle anything. As you think about him, however, you may have a picture of a young boy, very much afraid of the world around him--parts of him that are usually hidden because of the tough exterior. You can then choose to respond in ways which communicate that you understand that side of him too.

Sometimes a client will not be able to relate to your fantasy at all, in which case you will at least have introduced the idea of using fantasy.

Another way to use fantasy in counseling is to teach the client to be aware of his own fantasies. For example, if your client is unhappy about the ways others respond to him, you might ask him to fantasize about how he would like his world be. This might provide both of you with some clues about the needs he has that remain unfulfilled. In addition, this provides you with an opportunity to help him sort out, if necessary, those parts of his dream that involve unrealistic expectations of others.

On the other hand, you may ask your client to imagine what "disasterous" consequences would occur if he took some of the risks he has been afraid to take. Have him "live out" his fantasy by following it to its logical conclusion in discussion with you. Even though this may be painful, he may find out that neither the fantasy nor thinking about it will destroy him. The counselor can then help him understand the parts of the fantasy that were most difficult for him--to help him discover where his fears are most frightening.

A videotape can be reused many times and so a single tape is all that is needed for even a large group of trainees. Dr. George Saslow* has found it useful in working with psychiatry residents to provide each trainee with his own 60 minute videotape so that the trainee can save recordings of all his interviews and, by himself, review his overall growth in skill over the course of training.

Because Unit 111 requires the use of previously-trained inquirers, it is the most expensive part of the training program. Where large numbers of trainees must be educated and where resources are limited, as few as only one individual recall session with a previously trained inquirer has been used in successful programs. Where resources are available, three or even four such sessions can be useful to trainees.

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* Personal communication.

Influencing Human Interaction

Unit III

Interviewer Self Study

Norman Kagan, Ph.D.

KAGAN: You are now ready to study yourself in action, conducting an interview for which you have responsibility. The interview will be videotaped and then played back to you. Your instructor will have structured the type of interview you will conduct (perhaps role played with each other, using coached clients, actors, or with real clients).

After the interview you will be joined by your supervisor or someone else experienced with the so-called "inquirer role". The client will be asked to leave and you and the inquirer will prepare to relive the session you just had. You and the inquirer should be completely alone; there should be no observers to distract or observe you, especially at this first recall session. The videotape will be played and you will see a recording of your session. You can stop and start the videotape playback just as often as you wish to - in fact just as often as you recall anything from the interview. You'll find that looking at the videotape will serve as a potent stimulant to help you relive the interview in depth and detail. Stopping and starting the playback does not harm the equipment and inconveniences no one, so don't hesitate to stop the playback just as often as you care to. When you turn it on again, you will be at the exact point you stopped it - so hardly a moment on the tape is lost.

During the recall session I want you to study yourself as honestly as you can. Take your time. I want you to really examine the ways in which you trip on your own feet at times, the ways in which you received messages and may have overly filtered them, the ways in which you didn't quite trust what you thought you were hearing. I want you to look at the ways in which you may have been frustrating yourself, in other words, as you attempted to communicate effectively with the client. The inquirer will probably not offer you suggestions during the videotape playback, nor will he sit in judgment of you. Rather, he will try to share in your self discovery process. The inquirer is not "out to get you". Try to relive the experience as honestly as you can. Now conduct your interview and then have a recall session.

PAUSE 1

KAGAN: During the recall session were you able to identify the feelings you were having? Did you find yourself not trusting your own perception, did you find yourself wanting very much to be liked, to be the "nice guy", to not offend and did this interfere or consume a lot of your energy or attention? Did you find yourself frightened that the person you were interviewing might have a great deal of pain and that these might surface and be very unpleasant for you to listen to? Did you avoid involvement, did you avoid possible intensity by shifting themes? Would you have been afraid if your client had cried, would you have had difficulty if your client expressed affection to you? How about anger or rejection?

You may wish to exchange notes with your colleagues who have also been through a recall session. How did they achieve or not achieve what they were after? What did they say about their experiences? Did they say the kinds of things that you said or are you hearing other things? If you had an opportunity to do an interview again or do the same interview over, what would you have done differently? What did you like about what you did and what did you not like about what you did in the interview? What else did your colleagues say they learned? The likelihood is high that they became involved and discovered important aspects of themselves. Typically, people learn such things as their unexpressed feelings, their covert strategies, their thoughts, attitudes and feelings which interfered - such as fearing to offend a client, fearing that a client might become too emotional, that a client might cry, ways in which they wanted to impress their client also. Trainees sometimes are surprised to find that they expected to be rejected or not liked by their client even before the interview began or at the very moment it began. Some find that they were so preoccupied with their own anxiety or with planning ways to say things that they were unable to concentrate on what the client was communicating. Sometimes they're so preoccupied with thinking about how they're going to say things that they literally don't hear the client. For the first time interviewers verbalize during the recall and make explicit their attitudes, choices, intentions, feelings, subtle processes, and usually come out of the experience much more aware of what they do and had decided not to do. Often, they come out ready and eager to try to behave in different ways as they explicate things about their behavior which they find ineffective.

Recall interviews also often show trainees that they perceive client messages which are important, subtle, and numerous - yet give no clues that they have perceived them. In repeated interviewer recall sessions, you will become more skillful in recognizing such client messages which you had perceived but not acted on. Trainees, by the way, also often learn ways in which their personal history and their own socialization, their own anxieties about their roles, their own fears of other people interfere with the kind of interview they want to be able to conduct. It might be useful at this time to review some of the vignettes in Unit II or to work with vignettes you had not been exposed to.

At this point also you may find it useful to look at an interview or two and to then listen to the stimulated recall of the interviewer.

FADE 2

(Begin Interview --- Mr. Gil Schmidt/Undergraduate Client)

CLIENT: I don't know...in classes, too, I usually...I'm afraid to say anything. All my life I've been that way it seems like. In high school I noticed that and in this class... this one professor I have - he's out of the Dark Ages - and he takes roll...by asking a question of the name he reads off... And so when he read my name off, I didn't know the answer and I didn't want to say "I didn't know" either so I just let him mark me absent. And that was a really stupid thing to do because he's gonna grade on attendance. But...it was just a whole lot easier not to say anything in front of the class.

SCHMIDT: Is this sorta the same thing you find in any crowd or are there some places you feel differently?

CLIENT: I only feel comfortable when I'm with one or two people, in saying anything. I don't know...even with like training for the Drug Center, there were just six of us in the group, but I never like to give opinions or anything. ...Well, I did at first and it seemed like I was doing all right, but then...just once the trainer sorta shot me down and said I was wrong and after that I didn't say a word for the whole rest of the training. I just... figured I was going to be wrong again...

SCHMIDT: I think you mentioned that a few weeks ago...

CLIENT: I was really bothered by it at the time. I probably said something about it then.

SCHMIDT: Yeh... How does this all tie in with the other things you've been talking about? Well...being kind of afraid to get involved with other people and go out and find new friends and more of them and so on... I get the impression you tend to stay out of situations where you really become very involved with anybody, particularly people you don't know quite well.

CLIENT: I always used to think...it's sorta like...even if I know I've got...well, take for instance in a class... I know I'm supposed to be...fairly intelligent. And so, anything I'd say couldn't be too screwy, but I'm just afraid it would be and I don't want everybody to laugh at me...or something. And once I was thinking that...when people really get to know me, what if there's nothing there that's worth knowing or something? It's like in class...anything I have to say isn't really worth saying.

SCHMIDT: This is just how you feel, you mean?

CLIENT: Yeh, most of the time...I guess...I don't know.

SCHMIDT: ...You're not too sure?

CLIENT: ...I don't know if this has anything to do with it, but I don't like to compete for anything. Well, it's like in class I don't like...that's like competing to me... taking part in a discussion, it seems like I'd be...you know...you're competing - who's got the most brilliant things to say. It seems like I'd lose...'cause I never have anything too profound to say. And that's always like the way with guys too. If another girl steps in or something, I usually just sorta back up and walk away 'cause...it's not worth the comp... I don't like to compete... I'm too afraid to lose.

SCHMIDT: You started to say, "It's not worth the competition..."

CLIENT: Yeh... I'm pretty sure I'd lose and it's not worth the feeling of loss... The competing isn't worth it.

SCHMIDT: In other words, taking a chance - there's a chance you might lose, and if you did, it wouldn't be worth it?

CLIENT: Yeh... Yeh... I'd feel so shitty 'cause I lost...it just wouldn't be...you know...taking the chance wouldn't be worth that.

SCHMIDT: You're kind of assuming, then, that you're going to lose all the time...

CLIENT: Well...like last night, I went to the movie with Bruce and...I don't know if I ever talked to you about his old girlfriend before - the girl he lived with last Spring...

SCHMIDT: I don't think so...

CLIENT: Well...they're sorta good friends still and he's been seeing a lot more of her lately. And she showed up at this movie with a couple of other friends. And they sorta stood in line with us and...I don't know...it didn't make sense 'cause Bruce didn't show any interest in her - not more than "Hello, how are you?", but I just felt like...I don't know...I wasn't really mad, I didn't want to talk though. And so I didn't - I just turned around and looked the other way. And I ignored all of them. I sorta figured...you know...if he wanted to talk to her, it'd probably be easier if I wasn't standing there...watching everything he did and listening to everything he said...

SCHMIDT: What sort of things were going on with you when that was happening? You must have had some feelings one way or another...

CLIENT: ...Sort of...not really upset...more like resigned. I don't know...I just figured...well, I assumed immediately the evening was ruined...'cause she was there. I just figured she and Bruce would start talking and have a real good time. And I'd just sit there most of the time... which didn't really happen, but...I don't know...I felt like withdrawing from the whole situation every time she was around - 'cause there was a big long line and she took off once to do something and when she did, Bruce said, "Let's go and see if we can get farther up ahead in line." And so we did. And everything was all right again...and then she found us. And she sorta came...

CLIENT: (cont'd) And they came and stood with us again. And I, immediately,...I don't know...I just didn't like it that she was there and I didn't feel like competing...you know... in conversation for Bruce's attention at all. So, I just turned around and ignored her. And, as it turned out, he ignored her too, but it was just like putting me in competition with her again. I could always handle it. Like last Spring, when Bruce and I were good friends and he was living with her...it was all right. I didn't... you know...the sight of her didn't bother me, it didn't make me jealous or possessive or anything as long as he sorta kept us apart...you know...didn't put us on an equal basis, like in competition form. Well, you know... as long as he like kept me a friend and her a girlfriend, it was all right. 'Cause I remember once he said to me, "The only reason I came to see you...(he was half teasing)... the only reason I came to see you was 'cause Tina wasn't home." That really made me mad and it hurt, too, 'cause he's like putting us on the same level then, putting us in competition form and then I lost...

SCHMIDT: I thought you didn't really do anything...

CLIENT: What do you mean?

SCHMIDT: Well, from what you're saying, you don't really compete or you prefer to pull out before it ever occurs...anything ever happens.

CLIENT: Yeh...but then by him saying that he was like putting us on the same level or something. Like he had a choice of coming to see her or me, and...he picked her, but she wasn't home, so then...

SCHMIDT: Oh, I see.

CLIENT: ...I was good enough...or something. And then when she showed up again last night, we were both there...you know...with Bruce and it sorta was like last Spring again. And I felt like he and her belonged together and I was just sorta there as an outsider. I didn't... even though he was with me...I didn't feel like talking to him or...you know...it was just like it'd be competing for his attention, it'd seem like...

(End of Interview)

(Begin Recall Session)

KAGAN: Gil, we're going to play back the interview that you just had and, as I've told you, what we're after is the way in which you think during an interview - the things that go through your head - your thoughts, your feelings, images, plans, strategies, impressions - relevant and irrelevant things - whatever was going on through your head during it. And if you just stop the tape and start it by hitting the button in your hand and then talk just as much as you care to about what you remember going through your head at the time. Okay?

SCHMIDT: Okay, fine.

(Interview)

CLIENT: I only feel comfortable when I'm with one or two people, in saying anything. I don't know...even with like training for the Drug Center, there were just six of us in the group, but I never like to give opinions or anything. ...Well, I did at first and it seemed like I was doing all right, but then...just once the trainer sorta shot me down and said I was wrong and after that...

(Recall)

SCHMIDT: Right in here it was progressing on in kind of the same place it was. I was wondering how to put some kind of an input into it or something to get it on to, again, something which, I thought was a little more of a problem. Like this, again, was kind of...I felt like we're looking for a problem to deal with here, so here's the first one we can find and it's easier to talk about. And I felt kinda constrained there, too; I didn't know quite what to do about it either. So I was just sort of sitting, wondering, "What can I say about this?" Again, it didn't seem like...at least in the context of past interviews... like a very relevant type of thing at this time and I was kinda confused; I was kinda being pulled in 2-3 directions - like, do I interrupt, do I get very direct and say, "hey, wait a minute" or on the other hand...you know...maybe I should kinda let her go with this a while since I'm kinda nervous myself and she looks kinda nervous, too, so again, I think I just kinda let it go at that for a while to see where it was going to go again.

KAGAN: Right... Can you tell me any of the alternatives that had occurred to you, though?

SCHMIDT: Yeh... One was to go along with it which is kinda what I did more or less, feeling that I should probably be moving it into a more fertile direction. One of the other alternatives was to get fairly directive and say, "hey, wait a minute...what has all this got to do with what we've been talking about?" In a way it'd be a little more confronting, like for instance, you know we've been dealing with the problem of getting along with, say, one individual taking risk - things like these - and now we're back outside again and I thought well possibly some of the situation stuff I didn't feel really easy about doing that...

KAGAN: You rejected that? You thought of doing that and then...

SCHMIDT: Yeh... I considered doing that and I kinda rejected it and decided to let it go and I figured I would do that a little later if things didn't change. Again, I felt like we were kind of treading water.

(Interview)

CLIENT: I just...figured I was going to be wrong again...

SCHMIDT: I think you mentioned that a few weeks ago...

CLIENT: I was really bothered by it at the time. I probably said something about it then.

SCHMIDT: Yeh... How does this all tie in with the other things you've been talking about? Well...being kind of afraid to get involved with other people and go out and find new friends and more of them and so on... I get the impression you tend to stay out of situations where you really become very involved with anybody, particularly people you don't know quite well.

CLIENT: I always used to think...it's sorta like...

(Recall)

SCHMIDT: Okay, I think I felt I hadn't been very helpful to her up to that point. I was feeling like I really ought to kinda give her a hand somewhere here so we can get things moving a little bit. And I felt she had been doing most of the work - kinda groping around - and I wanted to get my hand into it, too - you know, feel like we were in it together, instead of I'm sitting here and she's doing it.

KAGAN: So you felt - okay, I've gotta...take a risk or...

SCHMIDT: ...I've got to get involved in it too.

KAGAN: Can I ask you one other thing? Do you recall how your body felt at that time?

SCHMIDT: Yeh... I was quite uncomfortable. But once we started in this direction, I started to relax more.

KAGAN: Do you recall where you were uncomfortable?

SCHMIDT: Yeh...just before this...

KAGAN: Physically where? Where in your body?

SCHMIDT: Kinda through here a little bit... And also my right hand was somewhat tired. I noticed I was doing something with it, too. I just felt kind of stiff, really. Which is not untypical - I frequently feel that way and, you know, that's one of the ways I have of figuring that probably we're not in the right direction or something is wrong. Sometimes it's hard to tell what's wrong, but I usually feel that way when things don't match somewhere or something.

(Interview)

CLIENT: I know I'm supposed to be...fairly intelligent. And so, anything I'd say couldn't be too screwy, but I'm just afraid it would be and I don't want everybody to laugh at me...or something. And once I was thinking

CLIENT: (cont'd) that...when people really get to know me, what if there's nothing there that's worth knowing or something? It's like in class...anything I have to say isn't really worth saying.

SCHMIDT: This is just how you feel, you mean?

CLIENT: Yeh, most of the time...I guess...I don't know.

SCHMIDT: ...You're not too sure?

(Recall)

SCHMIDT: I felt somewhere we had shifted gears and I was confused right there... Below the confusion I had sort of something on the edge of the tongue or just about I could get ahold of what I wanted to say and I started and...I kinda lost it. So I was sort of in the dark right there.

KAGAN: Do you recall how it made you feel?

SCHMIDT: Yeh...I felt...well, it's sort of the same as the feeling where somebody's talking and you have something you want to say right then that really seems to fit in pretty well and is relevant and everything else, but when you get the attention...it slips away on you. Like when you're about to say it, then you can't quite get ahold of it. Like it was just sorta there, but not quite enough to grab. And that's how I felt right at that time. That happens quite frequently, too. It's not unusual for me.

KAGAN: ...Did you have any feeling for what was going on inside her at that time?

SCHMIDT: ...Not a lot right there that I can recall. I think I'd gotten concerned with what was going on with me right there. Like trying to remember this and so on. It was kinda like I was trying to help and she was also kinda waiting for me to do something there as well.

KAGAN: You'd say, most of your energy was focused inwardly on yourself...

SCHMIDT: Right at that point, right there...yeh... It was one of those places where I might get caught up with what was going on with me and what I had thought of or something and then I'm about to try and interject it at that point and I kinda lose contact with them as I'm organizing to interject it and then having not gotten a real good grip on it...right there was just sort of confusion...

KAGAN: Anything else...

SCHMIDT: That's the one point so far where I don't recall exactly what she was doing. I suspect that may be something that happens occasionally or maybe even frequently that when I get into a situation like that, I kinda lose contact with what they're doing. I'm not certain... I haven't really... This is the first time I've really noticed it that way.

KAGAN: You told me again, when you get into a "situation like that..." - a situation like what?

SCHMIDT: Well, a situation where something that seems pretty relevant to me comes up to interject into it - a comment, or to point out something whatever it may be - and then as I organize to do so, and they stop talking so I can say it and then it kinda slips away...that type of thing. And I hadn't noticed until just this recall thing that that's what happened - that as a matter of fact, I lost contact with what they were doing when I did that.

(Interview)

CLIENT: Well, it's like in class I don't like...that's like competing to me...taking part in a discussion, it seems like I'd be ...you know...you're competing - who's got the most brilliant things to say. It seems like I'd lose...'cause I never have anything too profound to say. And that's always like the way with guys too. If another girl steps in or something, I usually just sorta back up and walk away 'cause...it's not worth the comp... I don't like to compete... I'm too afraid to lose.

SCHMIDT: You started to say, "It's not worth the competition..."

CLIENT: Yeh... I'm pretty sure I'd lose and it's not worth the feeling of loss... The competing isn't worth it.

SCHMIDT: In other words, taking a chance - there's a chance you might lose, and if you did, it wouldn't be worth it?

CLIENT: Yeh... Yeh... I'd feel so shitty 'cause I lost...it just wouldn't be...you know...taking the chance wouldn't be worth that.

SCHMIDT: You're kind of assuming, then, that you're going to lose all the time...

CLIENT: Well...like last night, I went to the movie with Bruce and...I don't know if I ever talked to you about his old girlfriend before - the girl he lived with last Spring...

SCHMIDT: I don't think so...

(Recall)

SCHMIDT: My thoughts were going ahead at this point. She started to mention things like this and my thoughts right there - while it didn't seem appropriate to get into it at that point - at least interjecting things on my part - I was beginning to think ahead in terms of what kind of feelings must a person have about themselves if they feel that they can't compete - if they're afraid they're going to lose or assume they're going to lose all the time. And I was starting to think there that we're going to have to get into the feelings about herself, especially relevant... probably the way to go in would be relevant to...as this applies to competing with other people. There probably are some fairly basic feelings along that line here, anyway. They're not related necessarily to competition, but that come out in the avoidance of competition.

(Interview)

CLIENT: ...he sorta kept us apart...you know...didn't put us on an equal basis, like in competition form. Well, you know...as long as he like kept me a friend and her a girlfriend, it was all right. 'Cause I remember once he said to me, "The only reason I came to see you...(he was half teasing)...the only reason I came to see you was 'cause Tina wasn't home."

(Recall)

SCHMIDT: I had kind of a funny image going through my mind at that time. I don't know where it came from or what it means or anything, but when she was talking about keeping them on different levels, I kinda saw the guy sitting on a throne - and there was kind of a fence and pasture on both sides - and she was on one side and some other girl on another - sort of like a harem thing. I couldn't connect it with anything particular, but that was kind of the image that went through my mind - just very briefly.

KAGAN: Uh-huh... Did any alternatives come to your mind at that time? Did you...were you making any decisions? Were there any junctures in your own thinking that you were coming to and choosing one way or the other?

SCHMIDT: Not right at that one. I felt that we'd - the previous one - where I was attempting again to get more at the feeling sort of the thing not really actively, but kind of subtle direction - if she could pick it up - I felt we kinda missed that.

KAGAN: Do you think she knew that was where you wanted her to go?

SCHMIDT: I don't know. I think probably not.

(Interview)

SCHMIDT: Well, from what you're saying, you don't really compete or you prefer to pull out before it ever occurs...anything ever happens.

CLIENT: Yeh...but then by him saying that he was like putting us on the same level or something. Like he had a choice of coming to see her or me, and...he picked her, but she wasn't home, so then...

SCHMIDT: Oh, I see.

CLIENT: ...I was good enough...or something. And then when she showed up again last night, we were both there...you know...with Bruce and it sorta was like last Spring again. And I felt like he and her belonged together and I was just sorta there as an outsider.

(Recall)

SCHMIDT: I'm a little confused right there as to what was going on...the conversation where it had gone right there... I wasn't just sure what she was talking about...

KAGAN: Uh-huh... What did that do to you?

SCHMIDT: Well, I decided to listen - maybe I could figure out what it was. I didn't feel like I needed to say, "Wait, stop, hold it - the lights and all that" - but I was confused, like I thought, "What's she talk...what's she mean by that?" "What's she talking about?" maybe even...I just waited to see. I remember being kinda - well, it was uneasy feeling...I always kinda like to know what's going on. And whenever I don't, I feel a little uneasy, but I can live with it...so I wait...

(End of Recall)

FADE 3

(Begin Interview --- Dr. Arnold Werner/Social Agency Client)

CLIENT: Before... Right after I got out of jail for the B 'n E, he said, "If you cooperate with me, I'll cooperate with you..." - you know?

WERNER: What did that mean?

CLIENT: If I help him, he's gonna help me. So he said, "Do you have any other B 'n E's to clean up? You know - old ones?" So I said, "Certainly." So I did. And so he said, "Okay - I'll recommend probation." Now - he's not sure.

WERNER: You had some previous breaking and entering charges?

CLIENT: Right. And he...rather than...you know...make 'em work and go to all the trouble of trying to catch me for 'em, he says, "If you tell me about 'em now, then we'll just write 'em off as nothin' - you know. Dismiss the charges completely - just stay with the one charge." He said that you can clean your past. And now...he doesn't have quite that same attitude.

WERNER: So you figure he conned you?

CLIENT: I don't know.

WERNER: But...

CLIENT: Yeh, but... That's a big but.

WERNER What were these breaking and enterings? How'd they come about?

CLIENT: Just one B 'n E... You mean the ones that I cleared up or what?

WERNER: How many are there?

CLIENT: Quite a few.

WERNER: What's it about?

CLIENT: What's what about? You mean the B 'n E's or...?

WERNER: Uh-huh.

CLIENT: You mean what ones?

WERNER: What got you into breaking and entering?

CLIENT: I needed the money.

WERNER: For...?

CLIENT: What everybody needs money for...

WERNER: What's that?

CLIENT: Life - to live - from one day to the next.

WERNER: Most people don't break and enter.

CLIENT: ...Well, I don't think that they would if they didn't have to. If they had to...they might - right.

WERNER: So you're telling me - if I understand you right - you felt like you had to?

CLIENT: Well, I didn't feel like I had to, but I needed the money and I couldn't get a job.

WERNER: You couldn't get a job?

CLIENT: Right. Who's gonna hire somebody on $6000 bond?

WERNER: How long have you been on bond now?

CLIENT: Since December 23.

WERNER: Since December 23...

CLIENT: Two days before Christmas I got out. I put my application in at all types of places - every place that'll accept it. Some places have signs that say, "Applications are not being taken" - hanging right in their windows and stuff so I don't even bother trying there. And I got three police officers' names - four - I can use for references.

WERNER: How come you're so willing to have their names be used as references?

CLIENT: One of them was the one that arrested me.

WERNER: Does that seem strange?

CLIENT: Not the person who originally arrested me, but the guy that was out to get me...you know...because it was his job. He was...you know...one of the detectives and the... cover...the mod squad. But...I don't know...it just doesn't seem right. They'll give me references and everything, yet nobody'll give me a job. Right?

WERNER: Sounds like kind of a rough spot...

CLIENT: Yeh...

WERNER: When was the last time you worked?

CLIENT: About three or four years ago.

WERNER: Three or four years ago...

CLIENT: I was in a car accident. I went through the windshield from the back seat and I got 64 stitches in my head...so I couldn't work for quite a while.

WERNER: So before that car accident was the last time you worked... How old are you now?

CLIENT: Twenty one... I'll be twenty-two in October.

WERNER: So what have you been doing with your time?

CLIENT: What have I been doing with my time - truthfully? Just being myself, I guess, trying to make a life. Like looking for a job - tryin' to get money any way possible - legally.

WERNER: Where do you live?

FADE OUT OF INTERVIEW
(Section of interview omitted -- No new themes introduced)
FADE INTO INTERVIEW

CLIENT: ...finish my high school and then get whatever else I can...

WERNER: I see. So if you go to LCC, do you have to finish your high school first to go to LCC?

CLIENT: No... You can take courses, but you can't get the degree until after you've finished all your high school education.

NER: You gotta do both?

CLIENT: Yeh...which is easy and hard at the same time.

WERNER: So you started out by telling me how lousy things really were, but it sounds like you've got plans and ways of doing things.

CLIENT: Yeh... Scorpios always that way...they plan ahead of time... they can make the best...of any situation. Just hope things go my way - is all I can do...'cause right now I'm in the hands of the law so if they decide to put me away - they put me away. Nothing I can do.

WFRNER: You sound very fatalistic...

CLIENT: Pardon?

WERNER: You're sort of fatalistic. You're just sort of saying, 'Well, whatever happens..."

CLIENT: ...Happens.

WERNER: ...Happens.

CLIENT: Flip a coin - right? That's about the way it goes...

WERNER: Is it?

CLIENT: Has so far...

WERNER: Don't you have anything to do with it?

CLIENT: ...Yeh...now I can.

WERNER: How's that?

CLIENT: I mean, I can help myself any way possible. Like he said before...like I cooperated with him.

WERNER: Do you think if you cooperate with him - it's gonna pay off?

CLIENT: Well, I don't know. I cooperated with him and he said that I did and I just have...like I said...to wait and see. See if it pays off...

WERNER: So what do you make of the hard time that you feel that you're getting now?

CLIENT: Well, I can't do anything I want - hardly. I don't have nothin' to do with my time...no money to spend...I feel like there's numerous things I want to do - you know? ...just like everybody else does, but all of this stuff is holding me back.

WERNER: "All this stuff" being the law and all the trouble you're in?

CLIENT: Yeh...

WERNER: Did you ever serve any time?

CLIENT: Uh-huh...You mean at Jackson?

WERNER: Anyplace...

CLIENT: Yeh... I served time. Not in Jackson. I don't have a number yet.

WERNER: Where'd you serve time?

CLIENT: Mason.

WERNER: What do you think's gonna keep you from getting into more trouble with the law...? What's different now than it was...let's say six months or a year ago?

CLIENT: I've grown up a little bit...realized a lot more things. I think a lot more now - you know? I mean, I don't just on impulse do something - you know? I think for a while about it. If it requires two weeks of thought, I think about it.

WERNER: What's made the difference?

CLIENT: What's made the difference...? Probably the environment.

WERNER: How do you mean?

CLIENT: What's around me.

WERNER: Well, how has that changed?

CLIENT: A hell of a lot... People are changin' everyday... The ways are changin'... Everything's goin' fast... It's hard keepin' up with it.

WERNER: That sounds sort of general because...like how has it changed for you - specifically?

(End of Interview)

(Begin Recall Session)

KAGAN: Arnie, when we go over the tape, what I'd like you to do is to try to recall thoughts, pictures, images, the way the computer was working - if you don't mind - also feelings you were having - doubts, concerns - everything that was going through your head - relevant things, irrelevant things - whatever you can recall as you see it. You stop it just as often as you can and talk away.

WERNER: Okay.

(Interview)

CLIENT: And now...he doesn't have quite that same attitude.

WERNER: So you figure he conned you?

CLIENT: I don't know.

WERNER: But...

CLIENT: Yeh, but... That's a big but.

WERNER: What were these breaking and enterings? How'd they come about?

CLIENT: Just one B 'n E... You mean the ones that I cleared up or what?

WERNER: How many are there?

CLIENT: Quite a few.

WERNER: What's it about?

CLIENT: What's what about? You mean the B 'n E's or...?

WERNER: Uh-huh.

CLIENT: You mean what ones?

(Recall)

WERNER: What was clear communication...what I thought was clear communication...on my part was not read by him and there's a difference between working on a college campus and working in the street. "What's it about?" "Which ones?" and at that point, I felt in a little bit of trouble. Was I going to be able to communicate clearly enough to this guy what I wanted to ask him for him to be able to respond directly or was I going to end up being in a situation in which there was going to be some sort of mistrust - on a language basis and other sorts of things? Like he couldn't really understand me and he would sort of tune me out or just give me what he thought I wanted to hear.

KAGAN: Do you recall any feelings that you had when you got at that point?

WERNER: I felt a little uncomfortable...I really did.

(Interview)

CLIENT: What everybody needs money for...

WERNER: What's that?

CLIENT: Life - to live - from one day to the next.

WERNER: Most people don't break and enter.

CLIENT: ...Well, I don't think that they would...

(Recall)

WERNER: He...at that point I felt sufficiently comfortable with him to ask a pretty...make a fairly confronting sort of statement. There was something...his smile...I hadn't lost him. He still was talking so I decided to push ahead a little bit. I found I wasn't threatening him - that he was picking up some...I think he was also picking up the fact that I liked him and I was enjoying talking to him somewhat. So I decided to go ahead and give it a try...see what happens if I come up with "Most people don't steal." And I was pleased...at that point I felt pleased 'cause he came back with...he continued to talk - it didn't turn him off. And so I felt that I could really go ahead and find out a fair amount about this guy without him getting particularly concerned.

KAGAN: You don't have to be as cautious now, is that it?

WERNER: No, I felt that there was something going. If anything... it was sort of his look and a trace of his smile - I smiled at him when I asked him something.

KAGAN: The risk of his tuning you out is now gone, is that it?

WERNER: What strikes me here is that it happened so rapidly - out of the clear of having that concern and that was only a quarter of a minute or less before and I guess the... concern was nullified very rapidly by his response - the way he handled my relatively ineffective communication. I asked him how come he was breaking and entering - what was it about. And he handled it anyway - in spite of the fact that I can view that, and I felt it was, an ineffective communication on my part. And it didn't disturb him that much.

WERNER: (cont'd) Then very rapidly I felt that - okay - things were... I guess that saying something confrontative with...what I felt was some degree of warmth and smile and having that not be rejected is a sign to me that I can perhaps even become more aggressive with him without there being any risks of his interpreting me as being hostile. I felt he could interpret me as being direct without feeling that I was trying to pull one off on him.

(Interview)

WERNER: How old are you now?

CLIENT: Twenty one... I'll be twenty-two in October.

WERNER: So what have you been doing with your time?

CLIENT: What have I been doing with my time - truthfully? Just being myself, I guess, trying to make a life. Like looking for a job - tryin'to get money any way possible - legally.

WERNER: Where do you live?

(Recall)

WERNER: There's some sense of frustration that I felt then. He doesn't answer questions all that directly. He gives very general sorts of responses...that's probably the third or fourth time that it's happened. Sort of left me with an uncertainty as to how I was going to proceed and I came up with a direct question, "Where do you live?" Also the question about his age, "How old are you now?" And still... I might not know as much about this guy as I felt I did at certain points when I was talking with him. It gets right down to things on the feeling level...it's not terribly accessible.

(Interview)

WERNER: So what do you make of the hard time that you feel that you're getting now?

CLIENT: Well, I can't do anything I want - hardly. I don't have nothin' to do with my time...no money to spend...I feel like there's numerous things I want to do - you know? ...just like everybody else does, but all of this stuff is holding me back.

WERNER: "All this stuff"...

(Recall)

WERNER: I didn't get an answer to the question I asked, really. ...general sort of thing... At that point I felt somewhat discouraged and a little put off perhaps, by him and again feeling that you can communicate real easily up to a point and that's about it. And it's just not going to go any further - at this time, anyway.

(Interview)

CLIENT: What's made the difference...? Probably the environment.

WERNER: How do you mean?

CLIENT: What's around me.

WERNER: Well, how has that changed?

CLIENT: A hell of a lot... People are changin' everyday... The ways are changin'...

(Recall)

WERNER: There I was given what sounded like a real good entrance to say something good, "How's that?" "In what way?" And he comes back with this general sort of statement...and I said, "Oh, hell." That didn't work. It just didn't work.

(End of Recall)

FADE 4

KAGAN: As you watched the interview section of the previous tapes did you find that you were able to guess what the interviewer was thinking and feeling? Did any of the recall material surprise you?

Now I want each of you to conduct another interview. Again at the end of it, go over the videotape with a person in the inquirer role. If at all possible, at the end of the recall session think through what you would like to have done differently in the course of the interview and then arrange to have another interview even if for only five or ten minutes with the same client. In fact, if it can be arranged ask your client to return as soon as your recall session is over. After the recall session then conduct a second, very brief interview with the client so that you can try doing some of the things in an actual interview which you said you wish you had done as you were reviewing the videotape.

Your supervisor will determine how many more such interviewer recall sessions you should engage in.

End Unit III

CHAPTER IV

Before viewing the film, Unit IV, and engaging in the exercises assigned, it may be useful to consider with the trainees some of the philosophy and the psychological concepts which underly the major part of the training series. Some of the constructs presented in Unit VII could be introduced by the instructor at this time. It also may be timely to raise with the trainees the following basic issue: There have been studies which indicate that the videotape can be used to "shape" very specific behaviors in trainees and in clients. It is possible, for instance, to teach people to maintain eye contact with each other, to "fidget" less, to tolerate silences, etc. It is possible, using videotape playback, to teach teachers to behave in very specific ways and not in other ways. Why has this series then focused not on specific overt behaviors but rather on covert processes? Why have we been more concerned about what the trainee thought and felt about himself and about his client rather than pointing out specific things he should or should not have done? Why did we avoid entering discussions about "good" and "bad" actions and reactions by the trainee during Unit 111 exercises? At times, trainees asked for evaluation and specific direction, approval or disapproval--why did we resist and focus rather on "what was happinging 'inside' them?"

As trainees consider the basic philosophic issues underlying the learning strategy employed in the series, they may well become interested in reviewing various research studies. The instructor can refer trainees to the increasingly voluminous research literature on the use of videotape feedback. Research by the author and his colleagues has supported not only the use of video playback but the orientation advocated here and encompassed more than anywhere else in the Inquirer role.

The format suggested by Kagan at the beginning of the Unit IV film is only one of several which could be used. In the format demonstrated, a single trainee is interviewed in turn by each of the other trainees. There are some advantages to this format. Each trainee has an opportunity* to watch the other interview and to determine, beforehand, some of the areas and issues which he will explore when he is in the interviewer role. Often his own anxiety or subtle messages which he then receives from the client prevent him from behaving as he had planned to--hence, some interesting "grist" for the recall practice to follow. Where scheduling of exercises to follow have led the instructor to have trainees work in groups of threes, there is no reason why threes could not be used here, too. A could interview B, C could interview A and B could then interview C, each for four or five minutes. If actresses are used, still other formats are possible.

The Unit IV film may be confusing to trainees unless the instructor explains the particular structure used on the film. All four trainees interviewed a fifth trainee, Luis. As each trainee interviewed, the others watched, just outside of camera range. During the videotape playback, all trainees again set outside of camera range watching and were permitted to interrupt or make suggestions to the person in the inquirer role. If trainees understand the structure, Kagan's comment, "This is important for the rest of you too . . . " (IV-XIX) is understood to be directed not at the viewer but at the other trainees just outside camera range.

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*The particular format used has also proved exciting in training colleagues of a faculty group. Although the situation is role-played, faculty see each other "in action" often for the first time.

In teaching the inquirer role, the instructor may choose not to interrupt trainees, as Kagan did, but rather to wait until the end of each trainee's inquiry session to offer critique and suggestions.

The instructor must also determine whether he will have trainees practice all three recall possibilities (interviewer recall, client recall and mutual recall) in a single session or (preferably, if there is time) allow a single session to each of the three modes.

The instructor may wish to give trainees a copy of parts of the Unit IV typescript or an outline of the main ideas. Trainees usually are quick to point out that the inquirer "leads" might also be very useful leads to use in the interview itself. A valid observation. A major difference between interviewer role and inquirer role is, of course, that an interviewer often has to do much of the "work" which the videotape does during recall. Explicating the value of the videotape often helps trainees understand why they are urged not to confront, not to point out specific non-verbal behaviors, etc., during the videotape playback but can appropriately confront and give "feedback" during an interview.

Trainees should be cautioned, much as instructors are cautioned in Chapter III, to avoid the frequent concern about whether the interview was a "good" or a "bad" one. The suggestion that trainees not observe the interview if this helps them listen more closely to the person during recall is also worth giving.

Where a remote-controlled stop-start switch is not available, the inquirer probably should control the videotape recorder encouraging the interviewer to make some simple hand signal to him. The inquirer is encouraged to keep his hand on the stop button so that seconds are not lost (and new stimuli presented on the TV monitor) as he searches for the stop button. Trainees should be encouraged to sit somewhat behind the interviewer to observe interviewer involvement and readiness to stop the tape but trainees should also be encouraged not to call to the attention of the interviewer that they are watching for his current signs of involvement and "reliving."

Some instructors conduct the first interviewer recall session, the first client recall session and the first mutual recall session themselves so that trainees can first observe the role enacted live. Other instructors prefer not to "model" but rather to encourage trainees to find their own ways of stimulating the recall process. In either case, it is often helpful to ask trainees to try to remember the ways in which the instructor had worked with them during Unit III and to think back to the inquirer behaviors which were helpful and which were not helpful for them.

It is sometimes helpful to explain to trainees that, philosophic considerations aside, the inquirer role was "discovered" in the course of early experiences in which videotape playback was (a) with distinguished visitors to the University whom one naturally treated with the respect demanded by their position and reputation and (b) during early research in which it was imperative that questions be asked in such a way as to not reveal the biases or opinions of the questioner. Only later was it observed that such "respectful, research-like" inquiry was a powerful approach to teaching neophytes with videotape.

In the demonstration in Unit IV, unfortunately, there was no example of a trainee in the inquirer role turning to the group of peers and instructor and asking, "Give me a hand here--what I really want to ask him is . . . but I don't know how to do it within the inquirer role," and the group then offering suggestions. Although not illustrated, this kind of group involvement seems to be useful and should be encouraged. The trainee should feel that he is permitted to turn to the instructor and group when he feels confused, frustrated or wants to get at something but is unclear about how to do it.

The trainee's attention will undoubtedly be focused on practicing the rather unusual role. The observing instructor may find it useful, at the end of the recall session, to point out to the trainee the things which the interviewer or client seemed to learn and the psychological implications of such learning, to point out, "Notice how the interviewer is saying things to you, quite clearly, which could have been said effectively during the interview--in all likelihood, he is learning something quite important and is practicing making explicit his covert impressions and the impact the client had on him." During client recall practice sessions, "Notice how the client is recognizing, without your having to interpret it for him, ways in which he was defensive, manipulative, etc., etc.,--do you suppose he is learning something useful about himself?" and after mutual-recall practice sessions, "Do you think the participants talked differently with each other during the recall session than they had during the interview session? Do you think there is a likelihood that, without lecture and interpretation, you have helped two people to change their mode of relating with each other?" For many trainees the above will become quite evident but others need the instructor to point out the kinds of learning which their inquirer behavior is effecting.

Several questions frequently come up as trainees practice the various formats in the inquirer role, such as, "If the trainee does not stop the tape, when should I?" Should this occur, and it occasionally does, trainees could encourage the person being recalled to stop the tape at those points in the recorded interview where either of the participants had shifted theme, changed tone of voice or pace, or made a non-verbal gesture or shifted posture. Another way is to ask the interviewer to stop the tape immediately after a lengthy statement by interviewer or client and to ask the person being recalled, "What answer were you expecting the other to give you at that point," or, "What answer did the other seem to want you to give at that point?" It should be pointed out to trainees that they can always offer to rewind and replay a videotape for those participants who are especially slow at reliving and recalling.

Sometimes trainees point out that they felt relatively "useless" as the recall procedure progressed. Here trainees need to be assured that if they have done their job well, the participant may learn to make inquiries of himself as the playback progresses and the trainee will need to ask fewer and fewer questions. Where the participant does come to engage actively and productively himself in the recall process, trainees should be assured that their physical presence is still required; that, even if he says little or nothing, the inquirer's mere presence as a "person to tell it to" seems to facilitate participant involvement in the recall process. Unnecessary activity by the inquirer can actually interfere with participant recall.

It is very important that trainees have adequate practice with the inquirer role before proceeding with the remaining units. It may not be practical for the instructor to observe recall sessions of the trainees during Units V and VI and so the instructor is urged to allow adequate time for trainees to master the role now. Spacing sessions over a period of a few days, rather than in a single sitting, is probably a useful strategy.

Before proceeding with the exercises in Unit V, the instructor may wish to have trainees conduct additional interviewer recall sessions for each other, occasionally under the instructor's observation. This is especially desirable if real "clients" are engaged in recall during Unit V and Unit VI, and less crucial if trainees are to continue role playing in subsequent units.

Influencing Human Interaction

Unit IV

Inquirer Training

Norman Kagan, Ph.D.

KAGAN: This unit has two basic purposes. One is to teach you skills which will enable you to team up with your colleagues and serve as inquirers for each other and for each other's clients, of course. Certainly, this would make efficient peer instruction possible. The second basic purpose is to give you an opportunity to learn about and experiment with assertive but non-judgemental, non-hostile, interviewer leads.

All of you have been through a recall session already so you've had some experience with the inquirer role. Today we're going to practice that role. In order to do it, I want to first record on videotape behavior which will be at least somewhat meaningful to each of you. You see, we need something to do recall with. So would one of you be an interviewee, and either talk about a personal concern, or simply allow yourself to become known? Then each of you will spend just a few minutes interviewing that person about his concern or getting to know him - his attitudes, his values, his beliefs, his life style, his outlook. We'll video record those few minutes of interview that each of you have and then you'll have something on videotape which will be meaningful to you. As these interviews are going on, the rest of you listen in so that when it's your turn to interview, you can either continue where the last person left off, or if you care to, start afresh. So, first an interviewee and then a video record of each of you interviewing him.

PAUSE 1

KAGAN: All right, you now have a videotape recording with each of you on it. Let me now describe the basic concepts and techniques of the inquirer role. I'll go over them slowly with you and you will also see a written outline of the main ideas. Later in this unit, you'll practice the role.

First there's a basic set or attitude. The basic set is that you are to facilitate and encourage self discovery by the participant. Your task is to encourage him to learn and you must come to believe that with the help of the videotape playback he is entirely capable of learning about his inner processes without your telling him what you think they were. You must believe he is capable, in fact, that ultimately, he is the only real authority on what was going on inside him. He knows better than you. You are, in fact, his interested student. Rather than from the more usual counselor sources of satisfaction (knowing you were a little bit ahead or that your insightful interpretations helped the client) - rather than that, in the inquirer role you must learn to get your satisfaction from the participant's self discovery. You may need to remind yourself of that from time to time. You get your satisfaction from listening to him discover and knowing that you and the videotape helped him do it. Your expertise is at facilitating his discoveries.

Now, how do you behave? What do you do? First, try to get him to stop the videotape by himself without your doing it. Be patient - give him a chance to become involved in reliving the recorded session. Encourage him to talk, but keep your questions brief. You don't want him looking at you too long and then forgetting about what he had seen on the videotape. You don't want him to start establishing a new, complex relationship with you in which he starts to defend his behavior or else gets concerned about what you're thinking about. You must keep his attention focused on reliving the experience on the videotape.

(As Dr. Kagan presents the information in the next paragraph, the following key words appear on the screen:)

1. Feeling?
2. Thinking?
3. Body?
4. Where?
5. Pictures?
6. Words?
7. Fantasies?
8. "Other" feeling?
9. Want of other?
10. Want to say?

What are the kinds of the things you ask? How can you open up avenues of thought for him without interpreting? It can be done!

You ask him what he was feeling, what was he thinking, how did his body feel? You really want to know what went on in all his covert processes. If he was feeling tense, where was he feeling tense? What pictures were going through his mind? Were there words going through his head? Was he having any fantasies? What did he think the other person was feeling? What did he want the other to think or feel? Was there anything that he wanted to say in the interview but couldn't quite find the words for? All of these are the kinds of probes that you will use. Notice how each of them opens up a basic area of usual concern in human interaction for him to recall.

(As Dr. Kagan presents the information in the next paragraph, the following key words appear on the screen:)

1. Be patient
2. Show interest - excitement
3. Don't interpret
4. Ask - don't tell
5. Don't counsel
6. Return to the tape
7. Listen and learn

Now, there are also some "don'ts". Don't hurry - be patient. He's got more than just one session - there's no rush. Let him move at his own pace. Allow the occasional "gem" of insight to slip by if other productive learning is occurring. Convey interest, excitement. Don't make it a panicky, frightening, frantic kind of experience. Don't interpret. Don't tell him what you saw. He can see for himself. Ask him - don't tell him. Don't counsel him. Let him relive the experience and verbalize what was going on in him. If he makes a statement and then you ask - "How did that make you feel?" "What did you think the other person was feeling?" and so on. After a couple of such leads return to viewing the tape. Don't stay away too long from the videotape because then he may start to get away from reliving the recorded session - get back to the tape. Also, be careful not to convey in any subtle ways that you know something and you're waiting for him to discover it. This is a mistake that is frequently made by inquirers. That is, they do all of the things I'm suggesting, but they sit with a smug look on their face which says, "I know and when you figure it out, then you'll have arrived." Try honestly to get involved. Let him tell you what the things are that were going on. Listen and learn - don't teach. Be his interested, sincere student.

Let's now observe a session for training inquirers. This videotape was made with a group of counselors varying in level of experience who desired inquirer training.

FADE 1

(Five trainees have been video recorded. One of the trainees, Luis Gonzales, has served as interviewee. A videotape has been made of him being interviewed by Dr. Judith Krupka, Mr. William Michael, Miss Patricia Leonard and Mrs. Rita Costick-Ward - each for about four minutes. Now each will practice the inquirer role).

KAGAN: Rita you're going to be the inquirer and Judy was the interviewer the first interview so you'll be the first one - the participant we do recall with. I've deliberately positioned your chair slightly back of where Judy is. In that way you can watch her - if anything, more often even than you watch the videotape. In fact, watch her most of the time, because if she doesn't stop, this is where you'll get your cues and clues as to when to stop. Her face will start lighting up when she begins to remember things. I wouldn't call her attention to it, but I'd keep an eye on it yourself. Okay? And you'll be giving her the switch and asking her to stop it just as often as she can. Now you want to tell her or whoever the participant is what it is you expect of them - what it is that's going to happen. And what you usually say is something like this and I'll ask you to actually give her these ideas. "The mind, we know, operates much faster than the voice. So during the interview you had, there were many things going through your mind that there simply weren't time to tell or say. We also know that there probably were things that you may have decided you didn't want to tell. There may have been some feelings that you had that were only vague and you couldn't find words for them, but you'll be able to perhaps describe them now. There were impressions that you wanted the other person to have and there were impressions that you didn't want the other to have of you." Give him the switch and say, "Now when you see yourself on videotape you will find you will remember in amazing detail all of these kinds of things - images, how your body felt, ideas you had and so one. All of these things will go through your mind. We want you to stop the tape just as often as you can and tell me about the things that you were thinking and feeling and what you wanted the other person to think and feel." Okay? You're in charge. Here's the switch. See if you can tell Judy these ideas - actually practice it now and then get going with the recall and I'll stand back of you out here. If at any time you get stuck or either of you have some questions about the inquirer role, just holler. If there's something you want to get at and you don't know quite how to get at it, just stop and say, "Hey, what I want to say is..." or "What I want to try to get at... - how do I do it within this role?"

COSTICK-WARD: Okay.

KAGAN: Yours is the important role - yours is the role we'll be critiquing today.

COSTICK-WARD: Okay.

KAGAN: Try telling Judy the things that I just told you.

COSTICK-WARD: Hi, Judy.

KRUPKA: Hi.

COSTICK-WARD: We know that the mind works faster than the voice so there were probably many things you were thinking that you didn't have time to verbalize during the session with Lu. There were also some thoughts or feelings that maybe you didn't know how to verbalize. There were probably some perceptions that you had of Lu and perceptions that you wanted him to have of you. There were probably some things that you felt you should say, but you didn't want to say. You decided you wouldn't want to. You may recall some of those things now - that you were feeling and thinking then. But in seeing the videotape now, you will be able to recall an amazing amount of things that were happening to you - how you were feeling inside - what was happening to your body - were you feeling nervous? So now, I'll hand you this switch and just press it whenever you'd like to stop it and stop it as often as you like - whenever you think you have a thought that comes back to you or a feeling - something that was happening to you at that time. So go right ahead and begin it and stop it as often as you'd like to talk about it.

KRUPKA: Okay, are we ready to begin now?

COSTICK-WARD: I think so - yes.

KRUPKA: Okay.

(Begin Interview --- Krupka/Gonzales)

KRUPKA: I'm wondering, Luis, if you have any kinds of concerns or anything that you wanted to talk about.

GONZALES: ...Well, nothing specific...

KRUPKA: You sort of feel like things are going pretty well for you...?

GONZALES: I tend to think so. ...Sometimes I think I'm over-involved in things, but...other than that, things are going pretty well.

KRUPKA: I was wondering if you had some feelings that you'd like to share about being in the program if that...

GONZALES: ...Well...I enjoy the program. I like the program. It took me quite a while to get used to it since I really never had any intention of applying even. It was kind of a last minute thing.

KRUPKA: How did you get involved?

GONZALES: How did I get in?

KRUPKA: Uh-huh.

GONZALES: ...I was kinda pushed by an old professor who thought I should go on... And he kind of talked me into it and I'm glad he did...it's working out well.

KRUPKA: Sounds like this wasn't something that you'd really been thinking of, that you'd been...

GONZALES: Well, I don't know, maybe it was more like a fear that I couldn't cut it...

(Begin Recall Session)

KRUPKA: Again, that's...my feeling there was that he was talking about something...he was some...in the past he had been somewhat discouraged about... I was...I think going rather delicately because I wasn't sure where he was at at the present - sort of trying to find out...if it was still there...is it still kinda the way you feel about it and what goes on.

COSTICK-WARD: How were you feeling about yourself with him at that time?

KRUPKA: ...I think by then I was beginning to settle down and feel like, "Okay, we're getting into some stuff...and I'm sort of finding out in a sense how his style of relating is so I'm beginning to feel more relaxed and more comfortable. I'm beginning to get an idea...what kind of a person he is and tending to watch...the kinds of ways he's responding... Am I getting him more uptight? Am I...? That would be something that would concern me. If I felt like he were getting more and more anxious as I began to talk with him, then I'd proceed to get...more and more anxious, too. But I was beginning to feel like, "Okay, I think we can...we can establish some kind of a level where we can begin to... relate and proceed and stuff like that.

KAGAN: Okay, very good. Hold it just a minute.

KRUPKA: I've just pushed the button...

KAGAN: That's all right - hit it again - it'll stop - good. Very good. I think you're getting the idea of it. Now, when you get something, it's entirely appropriate to follow it up with other leads, like she says, "I was concerned about not getting him uptight" - here's what I was feeling. You might follow through with, "...Did you have any feeling as to whether he was picking up what you were feeling?" You see...?

COSTICK-WARD: ...I see.

KAGAN: ...So that, it's perfectly all right for you to *listen* and to hear what she's saying...do things with it, but within this kind of role. Something that you're doing which I think is very good is there is a certain non-verbal show of interest that you've got which is important. I think...she's got to know that you really want to hear the things and you're conveying that. Can you handle one more bit of...?

COSTICK-WARD: Uh-huh...sure.

KAGAN: Okay. Because this is counselor recall, there are a couple of things that you would emphasize more than in an interviewee recall. Where you're doing the interviewer, try to get at decisions, hunches that were thought about but rejected - things that she was thinking of saying but couldn't find perhaps the words. In other words, at any point she says, "Here's what I said" or "Here's what I decided to do," see if you can find out - were there any things that she rejected and why. And if possible, were there any risks that were there in some of these alternatives that she didn't want to take. Okay...? So add that to the bag of tricks, if you will, or to these leads that you use.

COSTICK-WARD: Okay.

KAGAN: How are you feeling about the role?

COSTICK-WARD: My role...?

KAGAN: Yes.

COSTICK-WARD: I felt a little too non-verbal. I felt that she started out saying it right away and I didn't have a chance to ask her how she was feeling.

KAGAN: Looks quite good... Go ahead... Continue.

(Interview)

KRUPKA: Lu, does it still kind of bother you about wondering, "Well, am I really gonna be able to...

GONZALES: No, No... I don't have much doubt.

KRUPKA: I'm kind of wondering what experiences that you had that... sort of did kind of convince you that you might like to do this?

GONZALES: You mean...why I might want to go into the program...?

KRUPKA: Or be a counselor or whatever.

GONZALES: Oh, well...like my masters was in counseling. So it began before I even got here. And I found it to be something really...not just enjoyable, but made you feel like you were accomplishing something. And to go on to school was... to prepare yourself to do even more.

KRUPKA: Do you have any other kinds of things you like to do too?

(Recall)

COSTICK-WARD: Judy, how were you feeling right then when he gave you that answer?

KRUPKA: I felt almost like he closed the door. And I wasn't sure really...where to go...

COSTICK-WARD: Were there other things you thought about asking him at that time?

KRUPKA: Well, I think at that time I was wondering, "Okay, shall we go ahead and explore more...kind of find out...okay, you've already decided to go into counseling. Is there another time when you were thinking about it? I was sort of feeling...I think...in my head, "I wish he would tell me some more and then I wouldn't have to ask so much." I was getting conscious of the fact that I felt like I was asking too many questions and kind of wanting him to unfold and not really sure how I was going to...be able to kind of facilitate that.

COSTICK-WARD: How did you think he was feeling about you then...at that time?

KRUPKA: I'm not so sure. ...I'm not even sure I could at this point...figure out how he was feeling towards me, but more towards what I was doing...that at this point it was very hard for me to really tell what was going on with him... That's why I think I was having some...of the fears, "Am I asking too many questions?" "Are we talking about something that really interests you or concerns you?"

COSTICK-WARD: Were there other things that you were thinking about asking him but you didn't?

KRUPKA: Not at that time...no. The only...except in a general way. "Is there something else you'd like to talk about?" or something like that. "Is this really what you want to talk about?" But at the time that didn't pass my mind - that didn't come through.

KAGAN: All right. I think...I'm satisfied. I think you're getting the hang of it. Now there's one last thing that I would do at the end of the session. We're close to the end of that four-minute piece. With counselor recall, and with interviewee recall as well - client recall or patient recall - at the end of the session, it's usually interesting and effective to ask them if they had to do it over again, what things might they want to do differently? And listen to their own self-prescription for their own change. And often you'll find that they can come up with some pretty good self-criticism. So that's kind of setting you up for what you're to do... But try that anyway...go through the motions of it and try to remember it when you are doing recall. Okay...? And after that we'll ask you to...

KRUPKA: ...Probably at the one point where I was feeling sort of like, "Well, this is a closed door. I'm not really sure what you want to talk about...would be to ask that - "Is this really something that you'd like to talk about? Is there something else that you'd be more interested..." - give sort of more of the ball to him to decide what he wanted to do with the interview so he could get what it was he wanted out of it, not what I wanted.

KAGAN: Very good. Okay. Why don't we get two other people on then and...

FADE 2

(Begin Interview --- Michael/Gonzales)

GONZALES: Well, yes and no. Let's face it - there are more Blacks... so they're bound to be helped first. It's really debatable... whether say the universities have gone out of their way to help the Blacks and at the same neglected the Chicanos and the Indians. Some people say, "Yeh, that's true" - others will say, "Well...it just took a little longer to get around to us."

MICHAEL: ...You say that you were sort of talked into going on for your Ph.D.

GONZALES: Uh-huh.

MICHAEL: But since you're involved in so many other things, then actually...why do you think that there was some hesitance on your part? There must have been if you had to be talked into it. Did you think that it was a lack of confidence in yourself?

GONZALES: Yeh, I would say so. That was probably the prime...

(Begin Recall Session)

MICHAEL: There I think I was just trying to get his feeling in terms of why he was in school. Why - if he really wanted to be here...if he felt that he was being placed in a position of sort of doing something for his people because he had... somebody else thought he had the skills and they had confidence in him if he felt any pressure that maybe he, himself - inside of himself - didn't want particularly, didn't feel that he wanted to go to school or if it was a matter of confidence or if it was a matter of just exactly where he was as far as being in school. And if he felt...I guess I wanted to know if it was really him that wanted to be here and if he really wanted to carry through because of things he personally felt or because of something that somebody that saw a need for Chicano people to be in a position - Ph.D. type situation - if that person more or less saw the need and had the motivation and thought that maybe Luis could do it. You know...for them. That's primarily what I was trying to get at.

KAGAN: Hold it just a minute. Okay, now you could pursue that with one of three or four leads. "How did you feel?" "How did your body feel at that time?" "Do you think he (Luis) caught that message - do you think he understood what you were feeling?" "Do you recall what you thought he was feeling?" Any one of these. I'd kick it once more before letting him go back. Incidentally, I admired the patience in letting it go until he decided to stop. If it had gone too much longer, you might have wanted to stop and say, "...hey, verbalize" because some people start admiring themselves and they never stop, but you waited a good long time until he finally took the lead and got going. I see you kinda biting your tongue there...

LEONARD: Yeh...I couldn't decide whether he had the button covered up with his whole hand and I couldn't tell whether he pressed it or not.

KAGAN: How are you feeling...?

LEONARD: All right, I guess. ...I think as the tape is going, I guess, like a couple of places where I was trying to decide if he'd pressed it I was thinking that maybe... that would have been a good place to stop, but he didn't stop it so...

KAGAN: All right... If you had, it wouldn't have been any tragedy - if you had said, "Stop it there." The mistake would have been to go on with a long sentence. If you had stopped it there... "Do you remember anything?" would have been perfect. ...And then if he had said, "no", let it go on again. So if you really felt like stopping, it would have been all right. But you waited, and it paid off...he's into it. Why don't you go on with it then?

(Interview)

GONZALES: I've been here almost a year and the feedback I've gotten from classes and what I'm doing is positive. I feel... that there's no reason why I can't...make it.

MICHAEL: Do you feel that you're... Do you feel that the program is giving you the education that you want or do you feel that...it's hard enough? Do you feel that it's stringent enough for you to get what you need out of it so that you can do the things you want to do?

(Recall)

MICHAEL: Here I was...being in the same program, I was sort of feeling him out to see if he thought that... First of all, I assumed that...now after we have been here three terms...that he would have had a fairly good feeling about himself as far as confidence-wise - in terms of getting through the program. But I had some personal feelings about the program...feelings that I would have liked more feedback from people on things like my writing and a little more...I don't know...direction in terms of getting... Myself, personally, because I came out of a clinical psych program nobody even explained to me exactly what the difference between clinical psychology and counseling was or what the difference between psychotherapy and counseling was until I...had been here two terms. And I just wanted to feel out if he was satisfied, I guess, and if he felt that any misgivings he had previous to coming here were eliminated. And if they were eliminated, if now the misgivings were that he wanted more than what he was getting.

LEONARD: Did it seem to you... How do you think he was feeling? Do you think he was maybe thinking along the same lines or some different direction maybe?

MICHAEL: ...I sorta thought maybe we would feel the same way, but...

KAGAN: You began to get into things. Did you hear the things he was saying? He was beginning to look at how "what I really was after was..." and that's from the interviewer's point - of interviewer recall - that's just the point. Okay?

...What I'd like to do next, I think, is to get the interviewee recall and to show you the differences. There are a couple of differences when you're doing recall with the person who is being interviewed. And the next pair of trainees we get up will be doing that - that is...instead of the interviewer we'll have Luis sitting here and...probably we'll have Judy do the recall with Luis. And you can see what it looks like when the interviewee is being recalled.

FADE 3

KAGAN: In the previous sessions where it was interviewer recall, we used all the leads, but we especially focused on hunches you had but didn't act on - ideas... Where it's interviewee recall, use the regular leads ("What were you feeling and thinking?" and so on), but tend to emphasize a little bit more, "What did you think the other person was thinking?" "What did you want him to think and not want the other person to think?" Okay...? So we'll just go on with this. Don't bother with the introductory material - we've seen that enough by now. Just let Luis start the recall and go ahead. If you get stuck, holler.

(Begin Interview --- Leonard/Gonzales)

LEONARD: ...College counseling role would be more what you would like or what you think would be sort of a power position...

GONZALES: ...I would say college counseling would probably be less of a what was coined "power position". Maybe that isn't a good term. Let's call it a decision-making position.

(Begin Recall Session)

GONZALES: At this point, it kind of bothered me - the use of "power position". I guess I didn't want to give the impression of...coming across that strong.

KRUPKA: How were you feeling about that?

GONZALES: I felt uneasy in that...I wasn't...I was afraid of her taking it the wrong way...like...being over-militant...

KRUPKA: How did you feel she was taking it?

GONZALES: I didn't pick anything up probably because I think I processed it in my mind before I even thought about, "How was she picking it up?"

(Interview)

LEONARD: So you might see the best alternative say to helping Chicano students say in institutions of higher education... to be something similar to the program that Blacks are taking now, where rather than trying to work students into the existing...offices or functions they have special officers in each department to help them through.

GONZALES: Right...right. Let's face it - the Chicanos following... this same road that the Blacks have followed more or less with some variation...

(Recall)

GONZALES: I kinda felt like...despite the fact that I was nervous... that she was more nervous than I was and I had to...carry things for her and for me...like I had to try and lengthen my statements. ...I could see her...looking down...and maybe fidgeting.

KRUPKA: How were you feeling there Luis? Can you kinda...?

GONZALES: ...I just didn't know where she was going...and without being able to anticipate where she was going, I kinda felt like I was floating and I didn't know which way to go...

KRUPKA: Can you kinda describe though how that felt - like physically or...how it affected you?

GONZALES: ...It made me feel like...I have to prepare myself for something that's coming at me and I don't know from which direction and almost like sitting up in your seat ready to hit it with the baseball bat or absorb it...

KRUPKA: I was kind of wondering how you felt she felt towards you...

GONZALES: At this point I kinda felt like she was too involved in trying to reduce her anxiety to really...pick up anything as to what was happening with me...'cause I think it was at the beginning of the interview and...like I had already had been through it. So...

KAGAN: Very good. ...A couple of quick pointers. If you see him put that switch down, ask him to keep it up and keep his thumb near it. Because sometimes in the middle of a sentence he'll remember something and by the time he finds the switch, it's fleeting and gone.

KRUPKA: Okay.

KAGAN: Other than that, fine. You people are too good. You're not making enough mistakes. How did you feel.

KRUPKA: I felt really pretty good, because it was sort of something I felt like he could want to talk about...and so it was sort of like this could be kind fun - we could enjoy this.

KAGAN: Okay, very good. ...Let's see - a pointer for sometime in the future...this worked very well...where you didn't say something for a long time. If that had gone on, you might have at the end of one of his lengthy statements, stopped it and before he responded...ask him to stop it...and say, "How did you want the interviewer to respond to that? Did you have any thoughts as you were saying that - what you wanted her to say in response?" as a way of breaking in. Other than that, fine. I can't think of anything else that I would offer as suggestions.

KRUPKA: I found the one thing I had to refrain from was getting back into a counselor role. ...I would really like to have..."Okay, well let's... What does this mean...and all this..." That was really hard to...

KAGAN: It's hard to resist. ...Yes, this is one of the things experienced counselors like yourself have trouble with. This is where it's a problem for the experienced person. And yet, as you said before, you have to learn to enjoy rather all the self learning rathan say, "Oh, what a wonderful opportunity..."

KRUPKA: I'm getting clearer on that because when you talked about that, I thought, "Oh, well...of course I'll enjoy it," but you're right, because you really fight it...

KAGAN: ...Okay, the next thing I want to do is the third way in which we use recall - which is mutual recall - where you are actually using the videotape as a way of helping two people learn to talk to each other in a very new kind of way and we'll demonstrate that by getting the last two people who were interviewed and an inquirer doing recall with the two of them and we'll show you what some of the pitfalls and the dos and don'ts there are.

KRUPKA: Okay.

KAGAN: Okay...? So, if you'll leave those chairs, we'll get the other people on.

FADE 4

KAGAN: Pat, now you're going to practice the inquirer role in what we call "mutual recall". You have interviewer-interviewee. What you're going to try to do is to get each of them talking about things that were going on with them during the interview. You'll find an interesting kind of way that during the recall session what you're really doing is helping them talk to each other in a very different kind of way than they did on the tape. There are a couple of things that ought to be emphasized or watched out for in this mutual kind of recall. If Luis says, "Oh, I remember feeling something," it is often helpful to then turn to Rita and say, "Did you know he was feeling that?" or "Did you think he was feeling that?" "What did you think he was feeling?" And she says something. Then you might ask her, "What were you feeling?" And again, then ask Luis, "Did you know or have a hunch that that's what she was feeling?" Usually what people begin to discover is the extent to which they were kind of making guesses about each other and so on. You've got to be careful not to let them stay away from the tape too awfully long; in other words, be careful that they don't now start a new counseling relationship. Try to keep them reliving the relationship they were having on the tape. Third thing is occasionally you'll get an interviewer who wants to make this another interviewer situation, who wants to keep probing the other person about what was going on with him but doesn't reveal much about himself. That's not the kind of new relationship you're trying to teach them, so should that start to happen, you would say to the interviewer, "And how are you feeling?" "What did your body feel like?" So you're kind of pushing him into himself, and kind of telling him, "Okay, now you've talked about what you thought and what your strategies were, but what were you feeling, what was going on with you?" should that happen. So those kinds of cautions... It's probably best for you to have the switch and then for each of them to give a hand signal or something for you to stop it and any of the three of you can stop it. Think you've got it? Okay. Any time you're ready to start...

(Begin Interview --- Gonzales/Costick-Ward)

GONZALES: As I got further into psychology, I found it to be...somethings really neat.

COSTICK-WARD: Had you thought about being a psychologist as a child or...?

GONZALES: Are you kidding? No...you see...we weren't brought up to think of going to college... If you got your high school degree...

(Begin Recall Session)

KAGAN: Instead of looking at the videotape, I'd watch the participants... Rita looked like she was about ready to stop a couple of times. So again...like a tennis match... you've got to keep watching the two of them...much more than you watch the videotape.

COSTICK-WARD: When you mentioned that you weren't brought up to think about going to college, I wanted to ask you how you had been brought up; I wanted to...I guess I wanted to...find out more about you - your childhood, and what kind of experiences you'd had that would bring you to where you are today. But I was afraid to ask that, because I didn't want to appear to be prying and I knew that during the other interviews you'd been talking mainly about your situation now and about your feelings about the Chicano movement and I was taking a little different tone because I wanted to know more about you as a person, I think, and I wanted to deal with a different angle and I was a little unsure of how to get into that.

LEONARD: Did you have any idea that maybe that was what she was doing or...?

GONZALES: ...Not really...however, your statement about college...what was it?..."Were you brought up to think about going to college" or whatever... It really...floored me more or less... because from what had gone on before, it seemed...to me obvious that...that could never have been. Like it seemed like she...gee, it's hard for me to...I just can't fathom where you even got such an idea.

COSTICK-WARD: Oh, when I said, "Had you thought about being a psychologist as a child?"

GONZALES: Right...

COSTICK-WARD: ...you didn't...that didn't make sense from what you had said...

GONZALES: Right...right. You know...it made me feel like - boy you're really...you really don't know what's going on...because out of the clear blue sky, something like that...like you're really out of it...

LEONARD: Did you have any idea that that might have been what he was thinking, or the way he was feeling about...?

COSTICK-WARD: I can understand what you're saying now - I can see how you might have felt that, but at the time I was thinking more in terms of when did your interest in going into psychology develop?

KAGAN: Hold it just a minute...Very good, Pat. Okay...you're aware that Pat just did something subtle... You started getting into a new interview and stopped reliving and she pulled you back to, "Did you hunch that then?" and very smoothly. This is important for the rest of you too - in the inquiry if they starting talking about their reactions now, they start getting away, bring them back to, "Is that what you were thinking then?" If they say, "no, that's the way they were thinking now," oh, "What were you thinking then?" Okay, very smooth...

LEONARD: ...just start the tape again...

KAGAN: ...which is another way of doing it..."You're getting into a new relationship - let's get back to the tape" which would have been another way to end it, too. Fine, okay, goo.

(Interview)

COSTICK-WARD: ...What happened to make you think about it?

GONZALES: ...I just...my peer group just happened to be people - they were...they weren't Chicanos...because I wasn't in a highly concentrated area of Chicanos...in the high school that I went to anyway. And these guys...from when they were little kids, they were told they were going to go to college so they enrolled and I more or less as following along with them, did the same.

(Recall)

GONZALES: I really had this really feeling of kinda being lost because the previous interviews - they all seemed to deal with people just wanted general information from me. ...All of a sudden, you come on and you're getting - hitting me...you're asking questions about me...which are more personal and I was kinda rocked there for a while.

COSTICK-WARD: I wondered if you...I thought you might have a little resistance to that kind of question because it does sit inside and that's why I was unsure of how to get at it - because I was sort of...I had heard a lot about one area of your life but I hadn't heard anything about the other area and I wanted to know something different, but I really didn't know how to get into it, so I was feeling the same thing and being uneasy about how to direct it.

GONZALES: I had expectations of...the interview being the same as the others and all of a sudden, it didn't turn out that way.

KAGAN: Very good, all right. Hold it...good. You get the feel for what the potential of this is. Notice how differently they are talking to each other now and reliving. If the tape was stopped now and they continued, they'd have a very different interview than the first time. ...You get the feel for the inquirer role... We'll give you a lot of practice with it and that's what you'll need. We'll give you much more practice with it. What you'll have is many more - two or three anyway - more such group sessions.

FADE 5

KAGAN: Your instructor will now help each of you practice inquiry using the videotape your group made before. Conduct at least one such group session.

PAUSE 2

KAGAN: Now I would like you to conduct an interview with a colleague serving as role-played client, or with an actual client - as your instructor determines. Video record the session and have one of your colleagues serve as interviewer inquirer for you. At the end of the recall session, critique your colleague's inquiry behavior with him. Did he get in your way at times? Did he reveal his own opinions? Did he really listen to you? Did he talk too much?

Then serve as inquirer for his next interviewer recall session, and invite him to critique your behavior. When you and your supervisor are satisfied that you've learned the basic skills not only will you be able to assist your colleagues in subsequent interpersonal process recall sessions but you will also have learned some very useful communication concepts and skills for use with or without videotape playback.

End Unit IV

CHAPTER V

Before trainees view the first few minutes of comment and instruction in the film, Unit V, the instructor will already have decided on the format to be used, and he will have decided whether to use actors or volunteer "clients" from among those who have already been through the training programs or to use real clients. After informing trainees of his decisions, the instructor should offer a word or two of additional instruction to trainees.

First, trainees should be reminded that the basic attitude of talking to the individual during recall as if he were a respected colleaque applies to clients as well as to interviewers. Second, trainees should, if at all possible, avoid engaging in a "what if" dialogue and to discourage the client from initiating such speculation. All that the client can know is what actually did happen. Speculating about what "might have happened if", has highly questionable validity.* Third, it is often helpful to remind trainees that the inquirer leads, the actual questions inquirers ask, and the introductory statement they make to the client are, infact, almost universal areas of important content when two people talk to each other. The inquirer, in raising the leads, need not be tentative or timid--rather he can and should quite matter-offactly assume that the areas he suggests are areas which Inevitably have greater or lesser content. That is, when two people talk to each other, it is almost inevitable that each has feelings and thoughts, that each perceives the other as having feelings and thoughts, and that each wishes to impress the other in certain ways and not impress the other in other ways--to make a particular point "clear" to the other. Is it not inevitable that as we talk to another person that he reminds us of people we have known at other times and other places? Does not almost every conversation bring to mind some recollections of other times and other places? As we talk to another person do we not notice and are we not impressed to a lesser or greater extent by his or her size, color, age and sex?

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* "If my grandmother had wheels she would have been a trolley car"--thanks to Arthur Resnikoff.

If a format is used in which trainees conduct recall sessions for each other's clients, the two trainees could meet with each other after the recall sessions to discuss their experiences and with the instructor as well, if he is available.

Some instructors have audio-tape recorded client recall so that the interviewer could listen to his client's feedback. Other instructors have had interviewers actually observe the recall session through one-way mirrors. Naturally, clients have been informed of the procedure and typically have neither objected nor seemed to be inhibited by the interviewer's "eavesdropping." Surprisingly, clients do not typically feel that they have "betrayed" their counselor and, if anything, the process of therapy or counseling is accelerated, particularly where, after the recall session, the client has an immediate opportunity to engage his or her counselor in another session. The inquirer may well ask the client, just as he would have asked the interviewer, "if you had the interview to do over again, would you have said things differently?" Frequently clients do resolve to be more productive and, even when such verbal resolve has not been forthcoming, clients have been observed to engage their interviewer more directly and more openly in subsequent interviews.

When trainees view the remainder of the Unit V film, stop the interview part occasionally and encourage trainees to consider how the client on film made them feel. Ask them how they think she makes Dr. Saslow feel. Ask them to consider if the kinds of feeling she is engendering in them and perhaps in Dr. Saslow are a clue to what she engenders in people in her life. Do trainees suspect that she makes her husband feel the same way she makes them feel? Does she have some of the same kinds of expectations of Dr. Saslow as she has of other significant people in her life and, perhaps,of her husband? Does she really want help?

During the recall part of the Saslow-Joanna session, it might be interesting to point out to trainees the basic ambivalence that clients so frequently have about "giving up" their problem. Notice how Joanna comes to Dr. Saslow with her concerns but does not really expect to be helped. Again, it is worth pointing out to trainees the amount of emotional energy Joanna seems to be expending on her concern about Dr. Saslow--what she wants of him, what she does not want of him, what she expects and what she fears--although to a casual observer of the interview it would appear that she is concerned only about the content (her marital difficulties) of the dialogue.

If trainees knew at the beginning of their contact with Joanna what they now know after observing interview and recall, would they have done anything differently from what Dr. Saslow did?*

At this point in the training it is assumed that participants understand the nature of the inquirer role well enough to be able to use additional, somewhat more complex, inquirer leads, including the one derived from Gestalt technique ("give the body-part a voice of its own--what does it say?").

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* It is well to remind trainees that the sessions in Units III, V, VI, and VII are of actual counseling sessions and that the material must be treated as confidential.

Influencing Human Interaction

Unit V

Client Recall

Norman Kagan, Ph.D.

KAGAN: This next unit is designed to help you further understand the nature of interpersonal communication - to help you learn more of some of the subtle dynamics of human interaction, and to enable you to get feedback directly from clients on the meaning and impact an interview had for them. To accomplish this, I would like you to team up with a colleague who will conduct a client recall session with your client. That is, first conduct an interview. At its conclusion ask your client if a colleague of yours may review the videotape alone with the client. Assure the client that the recall session will probably be very instructive for him as well as for your colleague.

At another time, your colleague will conduct an interview and you will serve as inquirer for his client.

Plan to then spend time together with your colleague to discuss your observations and to think through the meaning of what each of the clients said during the recall.

PAUSE 1

By studying client recall data, trainees usually become more and more sophisticated in their awareness of the subtleties of the interview interaction. Especially illuminating is the extent to which, no matter what the interview content...clients invest a lot of emotional energy in their concerns about how the interviewer perceived them in the here-and-now of their interaction.

Let's now watch a videotape which, among other things, illustrates the concern a client experienced about the interviewer, yet not expressing it, dealing with it, or from the vantage point of an observer, apparently not even experiencing it. I'll play a few minutes of the interview. Then we'll look at some of the client's recall.

FADE 1

(Begin Interview --- Dr. George Saslow/Adult Female Client)

CLIENT: ...Because from Monday through Friday I have to be there with three children in a very small apartment and his attitude is, "Well, I don't care because I'm never there."

...weekend in a cabin up North. I'm not an "outdoorsy" person. I don't care about snowmobiling and things like that. So it frightens me because I know one day what he will do. He'll stop at the florist and buy one rose and bring it home and say, "Congratulations! Sweetheart, we own an A-frame." And then I'll turn around and throw the rose in his face and he'll say, "See you were a bitch - I always knew you were a bitch. How could you not appreciate what I'm trying to do?" So I always have this fear that I never know when a brand new car is going to pull in the driveway. I never know... Oh, something just popped into my mind - a tremendous gripe. I feel that we're strapped financially. I take the calls that come in from the telephone company about the overdue bills, and the electric company, and blah, blah... But he's a private pilot and he feels that he has the right to pursue this hobby because - number one - he earns the money and if I want anything like this, then I should get a job and earn the money.

Flying is a tremendous thorn in my side - I hate it, I despise it, I've never liked flying. So it's a hobby he has of his own, I guess maybe to escape me...I don't know, but when the bank statements come in and I see the amount of money that's spent on this, oh... So he can't go out and enjoy himself for two or three hours on a flying trip because he knows he has to come back and face the music when he walks in the door. Maybe that's what I meant about being a good actress - if I want my marriage to work, why can't I just let him come in the door and smile and say, "Gee, sweetheart, did you have a wonderful time? I think it's great. You work hard - you should have that hobby." But I can't do it - I try - sometimes I do do it. But then it'll take another little something...

SASLOW: It must be pretty hard...

CLIENT: Uh-huh.

SASLOW: You feeling like crying...?

CLIENT: No, no.

SASLOW: It looks like it's hard for you. What in fact do you say - let's imagine that he's just come home and that he's been flying.

CLIENT: What do I say when I'm angry?

SASLOW: What do you say when you greet him and you can't do some kind of an act?

CLIENT: ...I usually give him the cold shoulder. And I pout. And then I wait until he may run out to the store and buy chip and dip or something so I'll have a little cocktail party so he can talk about his flying. And then I will, in my own way, start needling and needling and needling about flying and the expense of it and what a ridiculous hobby it is. And...I've just ruined the whole evening. I'm so angry with myself when I do it, but I just can't seem to keep quiet.

SASLOW: How does he respond to you when you behave in this way?

CLIENT: ...One of two ways. Either he'll just totally ignore me and leave in the middle of it, or he'll try to explain why it is so important to him. But that's always a fiasco too. You know, he may honestly try to explain. It may take him ten minutes - it may take him two hours, depending on how much I listen. And then in the middle of it, I'll say, "All right, let's just drop it," and then we'll start some place else and then we'll put flying out of the picture and we'll continue the evening.

SASLOW: But the issue hasn't been resolved...?

CLIENT: No, not at all.

SASLOW: What other kinds of unresolved differences are there? These are three big ones now.

CLIENT: I'm angry with myself a lot because I feel as if I need him much more than he needs me. He threatens me a lot - more or less by saying, "If you don't do the things I want you to do, if you don't shape up, then I'll leave you." That terrifies me and then that makes me whine and say, "I'm sorry, I'm sorry, I'll do everything that you want." I'm terrified of the thought of losing him, being by myself with the three children, having to earn a living with just a high school education, taking care of my three children - I don't want to put them through a divorce again. I don't want to be out with millions of other girls who are divorced and single. I just refuse to accept it.

SASLOW: So this is a pretty powerful threat, isn't it?

CLIENT: Oh, yes, and he uses it all the time. And he knows when I get nervous; he knows when I get scared and upset and his attitude is more or less, "Well, shape up and everything will be fine." So then I run around like an idiot. If I see his car in the driveway, I think, "Oh, put out the cigarette" and if I'm talking on the telephone - which kind of irritates him; he thinks I spend too much time on the phone - I say to my friends, "Oh, I'm sorry, Bill's here. I have to go." Then I immediately run over to the sink and pretend like I'm doing something very domestic because he likes to walk in the door and see me doing those things.

SASLOW: Uh-huh... So you really are trying to act...

CLIENT: Yes...but I just am not always able to pull it off.

SASLOW: You don't sound very contented with yourself as you do it.

CLIENT: No...but I want to be able; I want to because I don't want the marriage to fail. I can't face it failing. And I don't know what to do about it. I just don't know what to do. We have counseled with someone for almost a year. It just seems to be a dead end road. And I just keep hanging on.

SASLOW: Uh-huh. I want to be sure that we haven't neglected all the problems that you're having in the marriage right now. You haven't mentioned how you both look at the children.

CLIENT: We have different...he does not feel that I'm a very good mother. He feels that I put myself before the children. He was raised where you said grace before meals and you were very careful about brushing your teeth after dinner and you were very polite and I'm not very conscientious about things like that.

SASLOW: About raising the children that way...?

CLIENT: The way he would like me to raise them. And I guess in some ways I'm not a very good mother. If I promise the children I'll do something with them on Friday night, and then we get an invitation to go some place, I'll push it off till the next Friday. He thinks it's very selfish. He doesn't think I get involved enough in their lives. I think he thinks I am definitely a failure as a mother. So there is...

SASLOW: Does he use language like that to you?

CLIENT: Oh, yeh. He thinks that I am. He seems to feel or at least I think he feels that he has a better relationship with the children as a stepfather than I do as, you know, their natural mother.

SASLOW: Do you agree with him about that?

CLIENT: I used to until one night a couple of weeks ago when I sat down with the two older children and I kind of started to break the idea of possibly a separation coming up. And they were marvelous. They said, "It'll be all right...because the three of us will be together and somehow we'll manage..."

SASLOW: ...The two older children and you were talking?

CLIENT: Right. And they really said a lot of things that I'd never thought of before. They said that they feel stronger about their natural father, who lives in Florida, than they do about my present husband. And they said that if it came down to never seeing him again, they thought that they could live with that. And they said that ever since I've had this third child by my second husband they have thought of it as myself and the two older children in one group and my present husband and the baby in another group. So after that discussion, I thought, "Well, when it comes right down to it, they would stand behind me. Evidently they mustn't think I'm really that terrible."

SASLOW: Then you must have felt a little bit reassured that they didn't agree with his estimate of the situation.

CLIENT: I did...right.

SASLOW: I wonder how often that's happened - that he seems to sort of put you down, but you find that that isn't how other people look at you.

CLIENT: No, I don't think other people do. ...Maybe it's that I don't want to believe it, but I think I have a much larger capacity to get along with people than he does. I feel that people like me better. But you see, I use that against him too. He doesn't have very many friends. He doesn't seem to be able to get along with people and when I'm angry, I tell him that. I tell him that, "People laugh at you behind your back because you're so full of bull, and you tell these ricidulous stories and people know that they're not true, and you don't have any friends." Well, this, of course, totals him too. So we really do the job on one another.

SASLOW: So really, you're destructive to each other sometimes...? Apparently, you find it hard to stop that, each of you.

CLIENT: Oh, I find it very hard - very, very hard. I find I'm always angry about something. I think in terms of my week as two good days and then two bad days. And I seem now to be taking every day as it comes. I don't want to look ahead.

SASLOW: Are you able to do that?

CLIENT: Yes and no.

SASLOW: Sort of roll with the swells. Can you do it? Think you're improving?

CLIENT: No.

SASLOW: That's hard, isn't it?

CLIENT: Uh-huh.

SASLOW: So you have indicated that he seems angry a good deal of the time, but you said you, too, are.

CLIENT: Yes...we both are.

SASLOW: So each of you really has large amounts of anger...

CLIENT: What I want so badly to do...I want him to accept me for what I am. I want him to like me despite my faults. I want to do the same for him and I can't. I have no idea how he feels about this. He may feel he can never accept me with my faults. But I want him to just say to me, "Even though you do things that I'm not crazy about and you have some real faults that annoy me, I still care for you." And I want so badly to feel that way about him, too. So we talk all the time - well, maybe if we eliminate some of the problems in the money area. Maybe if we do this. Or maybe if we go to a party and I promise not to do...it lasts for two weeks. Then it just...

SASLOW: Then you come up with suggestions like that, but you can't carry them through.

CLIENT: Oh, yes - no. I have a terrible temper. And I scream and yell and I'm just...and he can't stand this. And I try little games... I try counting to fifty. I try leaving the house. I try everything, but it doesn't work. Oh, we've tried everything. We've just tried everything. Writing down on a piece of paper - these are the five things that bother me the most - how can we work them out? And it always seems that other things pop into the picture. It's so frustrating.

SASLOW: Does everything suddenly come in and seem bigger? For instance - what might one of those be?

CLIENT: Oh, things may be going along very smoothly and he may turn to me and say, "I have a chance to fly to Chicago next weekend. Would you mind?" Hell yes, I'd mind. ...All over again. And within one hours time we've done the job on each other.

SASLOW: Even though you had previously made a determination to try to go along with him. You can't quite do that.

CLIENT: How can you leave me with three children and go off on a weekend - a fun weekend...we do it again...

SASLOW: Let me ask about a couple of other things then come back and talk more about one thing. What about friends that you have and he has - I think you indicated that he had few. Do you have any kinds of companions that you both share and enjoy?

CLIENT: Yes, we have three or four couples.

SASLOW: That you enjoy...both of you?

CLIENT: ...Yes, that we play bridge with or go to a movie with or something like that. I wouldn't say we're terribly, terribly close to any of them. I am close to some of the girls during the day because we're both doing the same type of thing. But that's the extent of our social life.

SASLOW: And what about the kinds of things each of you prefers to do when you have free time? You've talked about the flying. What do you share in the way of things that you enjoy doing when you don't have to work or go to school?

CLIENT: Practically nothing.

SASLOW: So that's not there.

CLIENT: Practically nothing. And I try and he's tried too. I like to antique furniture and do things like that. So he's come to look at second hand stores with me - he's very bored. He likes to ski and he likes outdoor sports. He likes anything outdoorsy and I've tried, too, and I'm very bored.

(End of Interview)

(Begin Recall Session)

KAGAN: Joanna, let me explain a little bit of what we're going to do before we start. We know that the mind works a lot faster than the voice. And during the interview you just had with Dr. Saslow, there were many, many things that you were thinking that there wasn't time to say. And there may have been many things you were thinking that you chose not to say. There may have been feelings you were having of a vague nature that you couldn't find the names for. There were impressions you wanted him to have of you, perhaps, and impressions you didn't want him to have of you. Messages you were trying to get across - messages you wanted to be sure not to get across. If we asked you to try to remember what these were, you probably could remember a few of them, but we're going to play back the videotape recording and I think you'll find it quite amazing that when you see yourself on videotape, you'll be able to remember in remarkable detail, the things you were thinking and feeling - the things you thought he was thinking and feeling, the things you wanted him to think and feel and so on. As you watch the videotape playback, if you would keep your thumb on the switch and as soon as you remember any thoughts or feelings - any pictures that were going through your mind, any feelings you were having, things you thought he was feeling and so on, just stop the tape and then tell me what those were. And stop just as often as you care to. It's no trouble stopping and starting the tape. Okay? When you press it down, the tape will start and then stop just as frequently as you care to.

CLIENT: All right. So if I press it down, I'll start it now?

KAGAN: If you press it down, it'll start it now and keep your thumb there and stop it when you recall...

(Interview)

SASLOW: What do you say when you greet him and you can't do some kind of an act?

CLIENT: ...I usually give him the cold shoulder. And I pout.

(Recall)

CLIENT: ...I'm uncomfortable about that question because I remember some of the things that I have done to totally destroy any good times that he's ever had. So when I answered, "I pout" I had to stop and think for a second because I did terrible things. I have this horrible, horrible temper and I have it in the back of my mind that I will make his evening a complete disaster and I go at it full force. I mean, I really put... everything into it. I don't think I really would have been willing if Dr. Saslow had pinpointed me as to, "What exactly do I do?" I don't think I would have been willing to discuss it.

(Interview)

CLIENT: And...I've just ruined the whole evening. I'm so angry with myself when I do it, but I just can't seem to keep quiet.

(Recall)

CLIENT: I remembered again a similar thing...I remembered doing something. One evening when he had flown that day and he had taken two of our friends flying with him and they came in for a landing and he had misjudged the landing strip and it was almost a near disaster. So the party that we were at that evening, the people were kind of making fun of him... about the fact that he had had this near disaster. And I got...oh, such delight out of that because they were ridiculing him and making fun of him and who would be the next one to go up with him... And I loved the whole evening because I thought, "See, you're just really a stupid ass and now everyone knows it." And just looking at myself now and remembering it and thinking about it, I hate myself for what I did that night.

(Interview)

CLIENT: ...more or less by saying, "If you don't do the things I want you to do, if you don't shape up, then I'll leave you." That terrifies me and then that makes me whine and say, "I'm sorry, I'm sorry, I'll do everything that you want." I'm terrified of the thought...

(Recall)

CLIENT: I remembered then thinking as I was talking about clinging to him and whining, a picture flashed through my mind of what it was like to do that, and how much I don't like to do that. When I was talking about it, I remembered the last time that he said he was going to leave and I just got hysterical and cried and begged and pleaded for another chance. It's happened all the time. And I don't like it, but I don't have any guarantee that if he said the same thing tonight I wouldn't react exactly the same way.

(Interview)

CLIENT: ...but I want to be able; I want to because I don't want the marriage to fail. I can't face it failing. And I don't know what to do about it. I just don't know what to do. We have counseled...

(Recall)

CLIENT: I wanted him at this point to reassure me that, from the sounds of it, maybe it wasn't that drastic - that maybe things could really work out. I guess I expected at that point he was gonna give me an evaluation of what had gone on so far. So I felt that I wanted reassurance from him then.

(Interview)

CLIENT: He was raised where you said grace before meals and you were very careful about brushing your teeth after dinner and you were very polite and I'm not very conscientious about things like that.

SASLOW: About raising the children that way...?

CLIENT: The way he would like me to raise them.

(Recall)

CLIENT: I found this to be a very uncomfortable subject too. In other words, I know that it's a big problem and yet when Dr. Saslow asked the question, I found that I was kind of skirting the issue, too, as far as mentioning grace and things like that. I didn't really want to get down to any of the probably very legitimate gripes he has about the way I treat the children - the fact that I have a very bad temper with them, too, and that I am in many ways very selfish. I think I would have preferred to have just skated over that subject.

(Interview)

CLIENT: He doesn't think I get involved enough in their lives. I think he thinks I am definitely a failure as a mother. So there is...

SASLOW: Does he use language like that to you?

CLIENT: Oh, yeh. He thinks that I am. He seems to feel or at least I think he feels...

(Recall)

CLIENT: ...At that moment when Dr. Saslow said, "Does he use language like that?" because then he seemed to have sympathy for me. I thought at the time...I thought to myself, "Oh, he's thinking, 'what a horrible guy he must be to try to make that girl feel guilty about the way she is with her children.'" And I liked that.

(Interview)

SASLOW: Do you agree with him about that?

CLIENT: I used to until one night a couple of weeks ago when I sat down with the two older children and I kind of started to break the idea of possibly a separation coming up. And they were marvelous. They said, "It'll be all right...because the three of us will be together and somehow we'll manage..."

SASLOW: ...The two older children and you were talking?

(Recall)

CLIENT: I didn't enjoy that conversation either because I remembered in my mind, I had a perfect picture, of what it was like to sit down at the table in the kitchen and tell the children about the separation. And I was, for the hour that we talked about it, on the verge of tears. It was a very painful hour because they definitely did stand behind me and I didn't feel at the time that I really deserved...their loyalty. And when we started talking about it, I remember just feeling not that great about it because the picture of the children looking kind of sad and forlorn and trying to comfort me flashed into my mind and made me kind of wish that they were here now so that I could comfort them or something.

KAGAN: Do you recall where you felt these feelings?

CLIENT: No, I remember at one point when I said something about, "They were going to stand behind me," I remember thinking of feeling for a second that I might...tears might come to my eyes.

(Interview)

SASLOW: I wonder how often that's happened - that he seems to sort of put you down, but you find that that isn't how other people look at you.

CLIENT: No, I don't think other people do. ...Maybe it's that I don't want to believe it, but I think I have...

(Recall)

CLIENT: I though that was a great comment at the time from Dr. Saslow when he said something about, "My husband putting me down, but other people didn't feel the same way about me." I hadn't told him that other people didn't feel the same way about him. This is something that I felt he evidently saw for himself that I must be a very likable, nice person and I enjoyed that. That's what I guess I thought he was feeling.

(Interview)

CLIENT: ...it lasts for two weeks. Then it just...

ASLOW: Then you come up with suggestions like that, but you can't carry them through.

CLIENT: Oh, yes - no.

(Recall)

CLIENT: I remember at the time when I said that just having a complete total feeling of frustration...just even repeating the fact that we have tried so hard for so long to make promises to one another. And it just never works anyway. And I think about it all the time and just saying it then to Dr. Saslow I felt weary just having to say, "Yes we do make promises to each other. Yes, I promise I'll do this; he promises he'll do that and it just doesn't work.

(Interview)

CLIENT: Oh, we've tried everything. We;ve just tried everything. Writing down on a piece of paper - these are the five things that bother me the most - how can we work them out? And it always seems that other things pop into the picture. It's so frustrating.

SASLOW: Does everything suddenly come in and seem bigger? For instance - what might one of th[illegible] be?

CLIENT: Oh, things may be going along very smoothly and he may turn to me and say, "I have a chance to fly to Chicago next weekend. Would you mind?" Hell yes, I'd mind. ...All over again. And within one hours time we've done the job on each other.

SASLOW: Even though you had previously made a determination to try to go along with him. You can't quite do that.

(Recall)

CLIENT: I remember thinking at that time that I had disappointed Dr. Saslow because...I don't know exactly how I had...but he said, "Even though you had already made a previous commitment that you would compromise or do this or do that" and then I was then admitting that I didn't always carry through with the compromises...

KAGAN How did that make you feel?

CLIENT: ...I thought that he was seeing through me.

KAGAN: ...You thought he was seeing through you... And what was he seeing?

CLIENT: Oh possibly that my husband has just as many legitimate gripes about me as I would have about him. In other words, I didn't feel that I was putting anything over on him. I felt that he picked that up immediately and I just seemed to be very aware of it.

KAGAN: Do you recall at the time what you decided to then do realizing this?

CLIENT: ...No. You mean, did I have a plan in mind?

KAGAN: ...Did this make you think differently?

CLIENT: No...if I did, I don't remember it.

KAGAN: Do you recall how it made you feel?

CLIENT: ...Well, like someone that was caught telling a lie, I guess.

(Interview)

CLIENT: And I try and he's tried too. I like to antique furniture and do things like that. So he's come to look at second hand stores with me - he's very bored. He likes to ski and he likes outdoor sports.

(Recall)

CLIENT: I remember at that time wishing that I had better things to say as far as when I had to talk about his interests and my interests. I could only at the time come up with antiquing furniture. And I remember at the time wishing that I could come up with some better things that interested me. In other words, it was easy for me to talk about my husband's interests - I could just rattle them off, but when it comes right down to someone pinpointing me about my interests, I don't have any and I don't like to be pinpointed about the fact that I don't have any.

KAGAN: What impression do you think you were making on Dr. Saslow?

CLIENT: ...I felt that my answer probably satisfied him; in other words, I didn't feel very uncomfortable about the fact that maybe he was looking at me as kind of a dull, boring person. I was glad that we didn't stay on that subject.

KAGAN: But you felt you wished you had better things to talk about.

CLIENT: Uh-huh.

KAGAN: ...About yourself. And you don't think he was thinking you were dull...

CLIENT: No.

KAGAN: What were you thinking then?

CLIENT: ...that I was dull.

KAGAN: I see... And feelings...?

CLIENT: Anger mostly at my husband because I don't want to have to feel that way and he usually always - not usually, always - ends up making me feel that way. And yet when I sit here and see that and remembered how I felt, maybe he's right and I guess I just don't want to be reminded of that so I felt I guess very dull myself, but I think, as far as Dr. Saslow was concerned, I thought that the whole thing went quickly enough that he didn't catch that...didn't think of me as a dull person.

(End of Recall Session)

FADE 2

KAGAN: Before you conduct additional client recall sessions for each other, there are some additional inquirer leads which are occasionally useful.

Ask the client:

> Did any of the things you were feeling seem very familiar ("Familiar" appears on screen) to you - like, "Here I go again?"
>
> What did the age, sex and physical appearance ("physical appearance" appears on screen) of the other person do to you?
>
> Did the other person remind you of anyone else in your life? ("Similar to someone else" appears on screen). What did that do to you or mean to you at the time?
>
> If, during recall, a person talks about an intense feeling or some bodily reaction - ask him what the feeling would say if it had a voice of its own ("voice of its own" appears on screen), for instance, what would your stomach tenseness say if it had a separate set of vocal cords? Or if that feeling of hatred could cry out, what would it have said?

Now conduct additional client recall sessions.

End Unit V

CHAPTER VI

Mutual recall can be the most exciting experience in the training series. Certainly it is often the most potent. Presumably the trainee is ready to now engage in such complex experiences as interviewer, inquirer, and, if necessary, as role-played client.

After viewing the first part of the Unit VI film, instructors might take a moment to review some of the more important characteristics of the mutual recall process--especially cautioning trainees not to "gang up" on the client but rather to keep the recall process truly mutual.

Where real clients are engaged, the following format has been used to "ease into" the mutual recall: inquirer and client begin recall as if the session is to be a client recall session. Interviewer, however, is not asked to leave the room but rather sits behind client and inquirer. After a few minutes, when the client has become engaged in the recall process and understands the purpose of the process the inquirer invites the interviewer to join, by asking if he, the interviewer, recalls what he was feeling or thinking at "that" moment in the interview. Once the mutual recall process has begun, inquirer invites interviewer to change seats with him or to move his chair forward so that he can more easily join in the recall process. Other instructors have not used the above format but have simply had the trainee in the inquirer role explain to both interviewer and client that, "in all likelihood during the interview you have just had, there were many things you thought and felt that you didn't say, etc., etc... I will hold the switch and when either of you recalls thinking or feeling anything, a simple hand motion or nod of your head will be a signal to me to stop the tape."

In the second part of the Unit VI film presentation, it is useful to engage trainees at critical moments during the interview by asking such questions as, "We hear what Esther does with the important people in her life and she certainly seems to be talking about her feelings for Dr. Worby directly with him--what could there conceivably be left to talk about during recall? Is it possible that she is acting out with Dr. Worby the things she is talking about even as she is talking about them? How does she make you feel? How do you suppose she makes Dr. Worby feel? Does Dr. Worby seem to have expectations of her? Does he seem to have some sort of strategy for helping her? What do you suppose it is? What does she seem to want from him?"

During the recall session, of course, some of the questions raised during the interview section by the instructor are, at least in part, answered. In addition to the content of the recall session, it might be worth pointing out to trainees that Van Noord seems to have very little to do as inquirer and, yet, his presence and the few statements he does make seem to have values which are not immediately apparent and, in fact, were not apparent to the participants during the recall session. Can two participants conduct their own mutual recall session without the inquirer? Under what circumstances? What are the risks? How did Van Noord decide when to leave? Should he have waited longer? Not as long?

At this point in their development trainees often request and might be encouraged to conduct interviews with "significant others" in their lives. Trainees could video-tape and review dialogues between themselves and their husband or wife, child or parent and have a fellow trainee conduct a mutual recall session for them.

By now, trainees should be fully capable of conducting recall sessions for each other and capable of engaging clients more effectively in interviews. Trainees might consider using the films with clients. Could clients benefit from the concepts and exercises in Unit I? Could clients be engaged productively in the simulation experiences of Unit II? Could the client benefit if his interviewer engaged in the kind of self study of Unit III. Could the client then benefit from his own recall, and later from mutual recall? There is at least some research evidence to suggest he could.

Influencing Human Interaction

Unit VI

Mutual Recall

Norman Kagan, Ph.D.

KAGAN: You have now had several experiences in which you were encouraged to become aware of the ongoing subtleties in an interview interaction, but perhaps you've noticed in yourself or in your colleagues that it is one thing for you to recognize that the way a client interacts with you may faithfully represent his interactions with significant people. It is one thing for you to recognize the importance of the feelings a client engenders in you as a clue to the client's probable impact on significant other people in his life. But it is indeed a matter of a different order for you to bring yourself to label and to act overtly on these things in the immediacy of their occurrence with a client during the interview - in effect, to make better use of the ongoing here-and-now perceptions and concerns as they occur. Are there ways of helping you learn these labeling and prompt overt action skills? There is a method we have developed during the years and one I'll later ask you to try. It's called mutual recall. An interview is video recorded. During the recall session both interviewer and client are present. The inquirer encourages each one to talk about the unexpressed attitudes, intentions, feelings, thoughts, strategies and expectations he had about the other - each one equally - each participant equally. If the inquirer does his job well he has helped the client and the interviewer to talk with each other and to listen to each other in new ways and at more levels. In interviews subsequent to such recall sessions client and interviewer tend to have more interactions which are prompt, open, and overt, using much of the potent material in their ongoing interaction which previously had been unused. Now conduct a mutual recall session.

PAUSE 1

KAGAN: I would like to now share with you a very exciting session and the mutual recall which followed it. Let's observe it in sequence - that is, a recorded interview followed by a mutual recall interview with the three people present and then followed at once by another regular interview.

FADE 1

(Begin Interview --- Dr. Cyril Worby/Young Female Client)

CLIENT: What's happening?

WORBY: What's happening...

CLIENT: Yeh...

WORBY: Does it feel any different to see me again now than it did when we started before?

CLIENT: Yeh...I feel like I know you. I don't have to be scared.

WORBY: What clues were you looking at, before, that would give you a sense of me, who I am?

CLIENT: ...Let's see, well, one thing that threw me off is that I usually look at people's mouths a lot and I can't see yours, so that was hard, so I looked at your eyes...and the way that you sit too...

WORBY: Can you be more specific about...what is it about the eyes, what is it about the way I sit that gave you information that was useful?

CLIENT: Oh, okay...let's see, well...wow...it's hard to be real specific about it. I noticed...the way you were sitting, like when you would lean forward or when you would lean back, that kinda...it seemed like whether or not you wanted to be in contact with me, kind of, and...your eyes sometimes seemed more open, sometimes you'd get lines in your forehead, ...but it's really hard for me because you know I can't see your whole face...so I thought it made it harder to know what you were about. Oh, the tone of your voice too...the tone of your voice is really reassuring, I think. It sounds...like, you know, I feel like you're steady, you're not gonna fly off. I feel like I can trust you, kind of.

WORBY: Steady, not gonna fly off, not abandon you?

CLIENT: Yeh, that's what I mean, yeh.

WORBY: That's really tricky because you said the last time we talked, that you're concerned about people winding you up, and people who are connected with you, are controlling you, do you know what I mean?

CLIENT: Uh-huh.

WORBY: So it would be really important for us maybe to look at now, what gets in the way of being with a person, without being afraid that they will control you, or without being afraid that if you say what you need, you'll maybe drive them away, get them angry.

CLIENT: Okay, that makes me really nervous even to think about that.

WORBY: Really? Why?

CLIENT: ...I guess I'm afraid to be with people. I guess that's about what it is. But while you were saying that, I could just feel my stomach tense and it was hard for me to listen to the rest of your sentence and I'm not even really that sure of what it was.

WORBY: Meaning that, you have kind of your own ways of focusing things in and out, or sort of getting yourself out of the situation in your mind, or even how much you hear.

CLIENT: Yeh, yeh, it's like I just wanted to, you know, I caught what you were saying and I wanted to change the channel, you know...

WORBY: Change the channel, that's a good...

CLIENT: I don't want to mess with that, kinda...

WORBY: ...And I imagine then that you could privately change your challenge, just switch out, and my not even knowing it.

CLIENT: Right.

WORBY: Or you were risking, saying straight, "That makes me uneasy" - which you did.

CLIENT: Yeh.

WORBY: What do you think about that? You took a risk.

CLIENT: ...it's funny, I feel for some reason that, you know, like most of the time when I'm with people I can just tune them out, ...I feel like, you know, you wouldn't let me tune you out, particularly, you would...find out...

WORBY: I would imagine that you might have a whole bunch of feelings about me...about my not letting you tune out too easily.

CLIENT: Yeh.

WORBY: Can you share some of them?

CLIENT: ...I feel like it's okay, I don't feel like you're trying to hurt me or anything or get me...I feel like almost, I have to almost be like this, though, you know, like I've got to... I have to concentrate on paying attention and I feel like if I don't, I'll just float away.

WORBY: Well, maybe you could act on the sense that I don't want to hurt you...

CLIENT: Okay.

WORBY: ...and be with me as much as you can, and look at some things together, that are of concern to you.

CLIENT: Okay...it's...I feel like it's...I almost don't want to take my focus off what's going on like, with my relationship with you. You know, I feel like I want to...if I start talking about something about myself, then I'll lose contact with you and so I have to keep talking and I have to keep looking at you and keep talking about right now, so that it doesn't go away.

WORBY: So that maybe I don't go away...? So that maybe you're not alone...?

CLIENT: Right...right.

WORBY: Well, you might try to see if you can talk about you and let me be with you, next to you without my disappearing although there is some distance between us.

CLIENT: ...Okay.

WORBY: I know how much I'm asking you to risk. I want you to know that.

CLIENT: All right. ...I feel like you want me to just make some statement about myself.

WORBY: ...I'd like you, you to risk being you here with me without really worrying too much about whether I'll leave or get angry. It would mean for you to say to you,"I'm okay, I can say what I feel and he'll hear me."

CLIENT: (Sigh)

WORBY: If you can and if you can't that's okay too. And I'd like you to trust that as much as you can.

CLIENT: ...Well, I'm having trouble thinking of something to, some sort of content thing to bring out...

WORBY: I have an impulse to help you, but I have an impulse not to help you because sometimes helping someone is not giving them dignity to try and work at something and make them feel that it's theirs. You see, that's what I'm hung up in. And I remember you had trouble with your mother about that... You told me.

CLIENT: Yeh. One thing that just comes to mind...is this feeling I've been having lately that I frustrate myself all the time and I make things really hard for myself...and what I want is to think of something to do about that, you know, like what will I...there is a different way that I can behave in order to avoid, you know, that kind of thing, like that's what I'm saying, I'm sure that's not the way to go about doing it but... I don't know what to do about it...I feel like I almost don't know how to change.

WORBY: It would help me if you could be more specific.

CLIENT: Okay...I feel like I make everything into a big deal, that's not a big deal...like sometimes, I'll just, I'll throw myself into this great thing about, say, what I'm going to eat for dinner - it doesn't matter what I'm going to eat for dinner, you know, I'm the only person who I'm cooking for, and all I have to do is please myself.

WORBY: Oh, no, no, no...now there's the commentator in your head.

CLIENT: I know.

WORBY: So it's, you know...

CLIENT: I know, so it becomes a thing. It becomes what I should eat, you know, and...oh, you know, this great, great thing about it, what do I want...I don't know what I really want, and I don't know, just, all the time, you know, it, sometimes like it gets to the point where, I feel like, you know, I just...I can't, I feel like I can't live today, you know, I just cannot go out of the house and have this go on. I'm just, just tired of it and I just, I don't know.

WORBY: I'm puzzled by something. You talk about a profoundly painful thing and yet you smile a lot and at times you laugh.

CLIENT: Yeh.

WORBY: And I wonder how you understand that.

CLIENT: Oh...I guess when I talk about it, it...except now I'm not talking about it...you see I have to get so far away from it... you know, that I can see it with distance. It's not, it's like it's...well I experienced it very intensely yesterday, for example, but I don't, when I'm just talking about it, I don't have any sense of that was me, you know, lying there on the bed saying, "I can't go out today." ...So...

WORBY: It's as if right now, the smile or the laughter was covering the tears.

CLIENT: Yeh, I think so.

WORBY: Huh?

CLIENT: I think so, yeh.

WORBY: You think so...

CLIENT: Yeh. Cause if I, like if, you know, I can get far enough away from myself to laugh at myself then it won't hurt or something else. I can forget about it. I can work with it, I can make it into something - something else. I guess, too, part of me doesn't really believe that I have problems, like that, you know.

WORBY: Like that, meaning?

CLIENT: Like...I shouldn't be the kind of person who has problems deciding whether to go out of the house or not.

WORBY: Who says that?

CLIENT: The commentator type.

WORBY: The commentator - who? Make it a person.

CLIENT: It would be my mother.

WORBY: Mother again.

CLIENT: If anybody.

WORBY: She says, "Esther! You shouldn't..." - mean that kind of thing...?

CLIENT: Really, she thinks it's stupid that I go to therapy, too. She Thinks it's a silly phase that I'm going through and well, everybody, you know, all of youth today does it, and it's... she doesn't...she can't believe that I have any problems like that. After all, she was a good mother - right?

WORBY: You mean she feels guilty?

CLIENT: ...I don't know. I don't know if she does or not. Like sometimes she'll, she'll just get into these tirades about, she'll say, "I'm a good mother, aren't I? Wasn't I a good mother?"

WORBY: And what do you say?

CLIENT: Well, usually I try to avoid answering her because I don't want to say, "Yes, you were" because I don't feel that's true. And I don't want to say, "No, you weren't..."

WORBY: What would it be like if you said, you know, "Sometimes you were and sometimes you weren't..."

(End of Interview)

(Begin Mutual Recall Session --- Mr. Robert VanNoord/Dr. Worby/Client)

(Interview)

CLIENT: Yeh...I feel like I know you. I don't have to be scared.

WORBY: What clues were you looking at, before, that would give you a sense of me, who I am?

CLIENT: Umm...

(Recall)

CLIENT: Oh, could you stop a minute? When I said, "Umm" I was trying to think of the right answer. Here I remember distinctly going over in my head, "What does he want me to say? What are good clues...? What's going to be a good answer to this question?" and I remember just, just searching desperately for something because I didn't feel any particular great response to that.

WORBY: As if it was schooled...?

CLIENT: Right, yeh.

WORBY: In my head, like, I was interested in your systems of finding out. It would be like if you pilot - I don't pilot a plane - but like you'd want to know altitude, gas, direction, speed, stuff like that and you have some instruments that you quickly check out to know where you are and I kinda assumed that you had some kind of instrumentation, that you used in figuring me out.

CLIENT: Uh-huh.

WORBY: Yeh, that's what I was looking for.

(Interview)

CLIENT: ...I usually look at people's mouths a lot and I can't see yours, so that was hard, so I looked at your eyes...and the way that you sit too...

WORBY: Can you be more specific about...what is it about the eyes, what is it about the way I sit that gave you information that was useful?

CLIENT: Oh, okay...let's see, well...

(Recall)

CLIENT: ...I'm really working. I'm working so hard. ...Okay...

VANNOORD: Can you explain that at all, Esther, what you think?

CLIENT: Oh, I really didn't have any response to what he was asking me. I didn't particularly want to talk about it and I was just, I was just at a loss for something to say. I was making up things. I...didn't know what I was doing. Oh, well...

VANNOORD: Can you remember anything in terms of what you wanted to say at this time?

CLIENT: Uhh...oh...if I had said what I really wanted to say, it would have been something like, "I don't feel like talking about it," you know, nothing in particular.

VANNOORD: Were you picking that up then - that kind of feeling?

WORBY: Ah, no...in the recall now, I could see it and it makes sense that...and like it fits into the theme of really being trapped, feeling caught, where you have to do what the other person wants you to do.

CLIENT: Yeh, there was a great sigh there that I made, you know, and I know I was thinking, "Well, I just have to answer this question because he's asked it, and I don't want to make him feel bad,... so I'd better answer it. Oh...

VANNOORD: Any more going on there? Anything you can remember? Either one of you?

WORBY: I...yeh, I remember thinking about the beard and being surprised at not only what you said, but at seeing how much the beard hides and like a whole half of the face is sort of taken out of communicative action.

CLIENT: Yeh.

WORBY: Expressively.

(Interview)

CLIENT: ...the way you were sitting, like when you would lean forward or when you would lean back, that kinda...it seemed like whether or not you wanted to be in contact with me, kind of, and... your eyes sometimes seemed more open...

(Recall)

CLIENT: ...Just the expression on my face. I know I was thinking... when I said about you being more in contact with me, kind of, it was like, "Do you approve of that? ...Why are you doing those things?" Go ahead. Oh...

VANNOORD: Is that kind of a matter of wanting to keep him kind of happy with you - is that what you're saying, Esther?

CLIENT: ...Yeh, because I just wanted, just wanted him to approve of what I was saying. It didn't matter to me what I was saying at that point.

VANNOORD: Did you have a feeling that he was doing that? Was he approving of you?

CLIENT: I really didn't know. I didn't know.

(Interview)

WORBY: That's really tricky because you said the last time we talked, that you're concerned about people winding you up, and people who are connected with you...

(Recall)

VANNOORD: Is there something there, Esther?

CLIENT: Yeh, I think I was starting to get a mild feeling of panic when he started saying that - he said it was tricky and I thought, "That means I am going to be tricked, you know, I have tricked myself and now I'm caught. They're going to expose me and it's going to be all over, so I got kinda scared because I didn't know what was going to be coming, and how I was going to get out of it, you know, I was going to explain it away somehow.

(Interview)

CLIENT: Yeh, yeh, it's like I just wanted to, you know, I caught what you were saying and I wanted to change the channel, you know...

WORBY: Change the channel, that's a good...

CLIENT: I don't want to mess with that, kinda...

WORBY: ...And I imagine then that you could privately change your challenge, just switch out, and my not even knowing it.

(Recall)

WORBY: I made a slip there, and I heard it when I said it and like I wondered whether to talk about it or not, do you know the slip I'm talking about?

CLIENT: It was something...change the channel...you didn't say it right.

WORBY: Right I said, "Change the challenge."

CLIENT: "Challenge," right.

WORBY: ...And I have to try and figure out why the slip because it must mean something.

CLIENT: Uh-huh.

WORBY: What comes to mind is that I was very anxious about challenging your system, because I had a sense that to tamper with that might be useful, but might not be useful and like you almost had no say in it if I began to monkey with it. Your switching in and out, your doing private things, which we talked about a little bit, to stay safe.

CLIENT: Yeh, it just occurred to me that, you know, that I just made you into a TV set and I did, you know, when I realized that, I felt a small twinge of guilt. I thought, you know,"He thinks I think he's a TV set," that's, you know, that's not very nice, but then I thought, well, "Yeh, that's what you said."

(Interview)

CLIENT: ...it's funny, I feel for some reason that, you know, like most of the time when I'm with people I can just tune them out, ...I feel like, you know, you wouldn't let me tune you out, particularly, you would...find out...

(Recall)

CLIENT: Could you stop...? ...What I'm saying there, I'm sure from the look on my face, is, you know, "Please don't let me tune you out or, you know, please, you don't tune me out," you know, to me, I look like I'm almost pleading with you not to.

WORBY: Uh-huh, uh-huh...I understand.

CLIENT: That's good, ...good.

VANNOORD: Were you picking up on that at that point of time...?

WORBY: ...like I just sort of...no, I wasn't thinking of it consciously, but I assumed that I wouldn't tune you out or let you tune me out, unless most of you said, "It is just too scary for me and I need a break and so I may have to switch channels for a second, three seconds, five seconds." If you got up and said, "I'm getting the hell out of here," I would say, "Wait a minute, Esther, sit down, let's try and figure out what happened." In that sense, I would try to stop you.

(Interview)

CLIENT: You know, I feel like I want to..if I start talking about something about myself, then I'll lose contact with you and so I have to keep talking and I have to keep looking at you and keep talking about right now, so that it doesn't go away.

WORBY: So that maybe I don't go away...? So that maybe you're not alone...?

CLIENT: Right, right.

WORBY: Well, you might try...

(Recall)

WORBY: I had considered taking your hand then and saying, "I am here," but then I thought it would be important if you could risk keeping me with you even across that distance - that if I were holding your hand, if we were touching, then, you know, I would really be with you all the time, but that I was asking you to take a jump.

CLIENT: Uh-huh. Well, you know it though, in that thing, it was really a very important jump for me to realize that the "it" that I said was going to go away was you, you know, that, that was just like a, you know, real awareness thing.

WORBY: That did occur to you? I mean, you felt that...?

CLIENT: Yeh, yeh.

VANNOORD: What did that do to you? Did it...?

CLIENT: ...I felt kind of warm about it, you know, it's nice to know that there are people instead of its, you know, it's much better that way, you know, he wasn't a TV set anymore. He was a person.

WORBY: Wow. That's...that's really nice.

(Interview)

CLIENT: ...I feel like I make everything into a big deal, that's not a big deal...like sometimes, I'll just, I'll throw myself into this great thing about, say, what I'm going to eat for dinner - it doesn't matter what I'm going to eat for dinner, you know, I'm the only person who I'm cooking for, and all I have to do is please myself.

WORBY: Oh, no, no, no...now there's the commentator in your head.

CLIENT: I know.

WORBY: So it's, you know...

CLIENT: I know, so it...

(Recall)

WORBY: Right after I said that, I regretted it. It seemed so intrusive, and I guess in a sense, you almost had me programmed to consider you as extraordinarily delicate.

(Interview)

WORBY: I'm puzzled by something. You talk about a profoundly painful thing and yet you smile a lot and at times you laugh.

CLIENT: Yeh.

WORBY: And I wonder how you understand that.

CLIENT: Oh...I guess when I talk about it, it...except now I'm not talking about it...you see I have to get so far away from it...you know, that I can see it with distance...

(Recall)

CLIENT: I was feeling then like I wanted to cry, I...did you know that?

WORBY: Uh-huh.

CLIENT: Yeh, it didn't seem to come across on the tape though.

WORBY: Yeh, I could see your eyes fill.

CLIENT: Yeh, yeh, even though I was still smiling. What can I say?

(Interview)

CLIENT: And I don't want to say, "No, you weren't...

WORBY: What would it be like if you said, you know, "Sometimes you were and sometimes you weren't..."

CLIENT: That's a thought. See, but like I would be afraid she might ask me to explain that. I don't want to have a confront...

(Recall)

WORBY: I remember very clearly having a sense of admiration for you, in terms of your expressiveness. You seemed much more able to risk being alive, and talking about mother, and...

VANNOORD: Can I interrupt for just a second...? I'm going to leave you two. Why don't you just continue your talk and I'll be going.

WORBY: Okay.

(End Mutual Recall Session --- Begin Post-Recall Interview)

WORBY: We have maybe five, ten minutes where we can work some more and then we'll stop.

CLIENT: Wow. Okay. This place, I feel...I feel kind of mixed about it because I feel maybe, you know, I don't, I'm not sure I want to really get into anything. I don't know.

WORBY: Good for you.

CLIENT: That's good. Oh...

WORBY: Good for you.

CLIENT: Thank you.

WORBY: Do you know what I'm saying? Do you know what you're saying?

CLIENT: Yep.

WORBY: It's kind of like the....

CLIENT: Said what I wanted to do. ...I feel like, like I've just done a whole lot today.

WORBY: You have.

CLIENT: Just...

WORBY: You risked a helluva lot and like...I'm very admiring of that.

(End Post-Recall Interview)

KAGAN: Now I would like you to conduct more such mutual recall sessions. I think you'll find them very fascinating and instructive.

End Unit VI

CHAPTER VII

The material presented in the Unit VII film is self-explanatory. Many of the ideas are presented very concisely to conserve film. A written outline or a copy of the typescript in the hands of trainees as well as frequent stopping of the film playback for trainee consideration is helpful.

Some discussion about the nature and value of theory, in general, might be desirable; that is, why do we attempt to organize our observations into theoretical constructs. Are some constructs better able to explain certain data and more useful in understanding certain phenomena but of less use when applied to other data and other phenomena?

Some instructors have found the inclusion of the Saslow and Worby recall distracting and contributing to discontinuity. Although the writer maintains that the Saslow and Worby recalls serve to amplify and illustrate some of the concepts in action, it is entirely possible that an instructor might wish to cut the Saslow and Worby recalls and splice them in at the end of Unit VII. One instructor includes the Saslow recall in Unit V and the Worby recall in Unit VI.

In order to facilitate transfer-of-training, specific field experiences could now be designed. Teachers can be video recorded in their classrooms. Teacher-recall sessions could be conducted. After a subsequent recording session a colleaque could conduct a "client" recall session with the entire classroom of students. Similar adaptations of mutual recall could also be conducted.

The film ends with an attempt to provide trainees with a certain perspective about the skills they are presumed to have learned as a result of this series. It is important that the instructor extend these admonitions so that they are appropriate to the group at hand. A group of psychiatric residents who have taken this training as an adjunct to their other learning experiences would seem to need one kind of admonition while a group of undergraduates about to engage in their first student-teaching assignments may require a different kind of admonition and suggested delimitation.

Influencing Human Interaction

Unit VII

Observations and Concepts

Norman Kagan, Ph.D.

KAGAN: What have you observed or inferred about human interaction from your experiences during this training? Over the years here are some of the conclusions I've come to. It turns out that several of them are old well established concepts in psychology. Others seem to be new. Are any of your conclusions similar to these? Do my conclusions help explain some of your observations?

First, feelings are extremely important - perhaps the dominant factors in determining human behavior and human thinking. People want to do something and then find a reason for doing it. People are very practiced at fooling others and at fooling themselves.

Another : People frequently are ashamed of their more intense private feelings or fantasies, suppressing them with the unstated unchallenged assumption, "The feeling or thought is as bad as the deed; therefore, I am bad." Unstated and not shared with others, people are frequently convinced that their own innermost thoughts and feelings are worse or more intense than other people's.

The attitudes a person anticipates other people have about him are the most influential factors in determining how he will behave and his degree of interpersonal comfort. His anticipated reactions to him by others also foster a self-fulfilling prophecy. In other words, he makes his nightmares happen. He expects to be reacted to in certain ways and so he searches for evidence, for proof, that indeed he is being reacted to in the ways he expected or feared. It's as if one painted a picture and then put himself in it. According to Karen Horney, "The effect of a neurosis is its purpose..." - that is, the position one finds oneself in interpersonally is the position he has carefully maneuvered himself into, sometimes with much difficulty and cunning.

Another: As people interact, they sense each other on many levels, but they label or acknowledge only a very limited range of what they perceive of each other. Browsing in an antique shop recently, I found this old kitchen slogan:

A Diplomat

> A diplomat is a gentleman who can tell a lie in such a way to another gentleman (who is also a diplomat) that the second gentleman is compelled to let on that he really believes the first gentleman, although he knows that the first gentleman is a liar, who knows that the second gentleman does not believe him. Both let on that each believes the other, while both know that both are liars.

What I am suggesting is that to a greater or lesser extent we are all diplomats and behave diplomatically.

People are shaped by and respond to their early or most impressionable interpersonal environments. They adapt themselves to that psychological milieu and after the environment is changed, continue responding as if the old environment was still there, and so many of the gut-level feelings that people own up to in the course of recall sessions are very infantile - living vestiges of early fears - such as, "I don't know why I feel he's going to hurt me, but it almost feels like any minute I'm going to be picked up as if I were very small and beaten or thrown away" or "It feels as if, if I'm not careful he'll get up and walk out; he'll leave me and I just know that I won't be able to survive on my own." For most people, the ultimate interpersonal threats are extreme cruelty or abandonment.

Another observation: Although tracing the history of a person's past can be a very useful means for him to come to some understanding of himself, a person brings to every relationship all that he is and was. The person acts out with us his typical lifelong patterns. To understand a person, then, one does not necessarily have to trace his entire life history. One can question rather, "What are the dynamics of this person's here-and-now interactions with me in the interview?"

Another observation: People assume and maintain a certain interpersonal distance from other people. They maintain themselves at a certain proximity in terms of interpersonal intimacy. If they get too close, reveal too much, their anxieties increase and they get scared. They then pull back; they run away. When they get too close, they panic. If, on the other hand, the interpersonal distance is stretched - if they find themselves not close enough to other people, they feel bored, restless and all of the other discomforts associated with sensory deprivation. People who maintain a good deal of distance (who are incapable of intimacy) usually are very rigid in their behavior patterns. They're unwilling to risk new experiences and they find entering into new kinds of relationships very difficult. Often they seek other sources of stimulation than direct human-to-human contact. They escape into fantasy, dealing with objects or they engage in stimulating, dangerous activities.

Another observation: People rely on certain kinds of adaptive mechanisms to avoid threat or to maintain isolation or safety from other people. But there are only a limited number of basic ways to do this.

To understand what I have observed, I find I must think in terms of a two-stage model. People have typical response modes in the immediacy of their interaction (which is one stage of the model), but they also have long term interpersonal postures (the second stage of the model). A person's immediate response to other people may be hostility. He may attack as an adaptive technique which he tends to rely on. The nasty person, the grouch, the person who has a "short fuse" and lets you know about it; but, his interpersonal posture or his long term life style may be one of relative isolation. His surface attacks may tend to keep him quite isolated and distant from other people as a basic way of life. In this case we would say that his response mode is to attack and his long term pattern is one of withdrawal. (Note: The words ATTACK/Withdraw appear on the screen). The mode achieves the long term position of distance or withdrawal from human interaction.

Other people attack and achieve a life style not of withdrawal, but of extreme conformity to a particular group or a set of norms. Such people attack to conform. (Note: The words ATTACK/Conform appear on the screen). Their theme seems to be, "Don't tread on me, don't disturb the things which I want to believe and the people I want to obey or believe in."

Another response mode is to withdraw under immediate interpersonal threat or encounter, to pull back, to escape. To achieve what? For some people an interpersonal posture of attack, to hurt people, to get back at them, to strike out at them as an overall life pattern. (Note: The words WITHDRAW/Attack appear on the screen). The person who sits in a classroom and says, "I can't." And we all get terribly upset because we know he is capable of doing much better. What's in it for him, this passive aggressive? He goes limp and then proclaims his innocence as we fret and worry about him. That's the name of the game for him.

One may also withdraw in order to conform (Note: The words WITHDRAW/Conform appear on the screen), to remain loyal to a group or to an unchallenged set of standards or beliefs. His surface behavior is withdrawal, his long term posture is conformity..

Finally in the typology, the person whose immediate interpersonal posture is conformity. He agrees with everything being said to him or about him. His immediate response is very chameleon-like; he goes along with you, but his overall posture may be attack. (Note: The words CONFORM/Attack appear on the screen). Here we have the hostile manipulator who agrees with us, apologizes and then commits delinquency or causes pain over time.

And finally, there is conforming with withdrawal as the life pattern. (Note: The words CONFORM/Withdraw appear on the screen). The person who conforms to achieve isolation. Conforming responses enable him to avoid contact and to maintain a life style of separateness and isolation.

Now, people tend to rely on a particular interpersonal pattern and posture. One of the characteristics of more effectively functioning people is their flexibility in being able to use a variety of response modes, depending on the situations and their goals within the situations. But less effectively functioning people tend to rely on a single response mode and are quire inflexible in their ability to deviate from it. They experiment in very limited ways and with much fear.

Well, now you remember the interview between Dr. Saslow and Joanna and the client recall session which we recorded and played for you? Now look at a recording made of Dr. Saslow's interviewer recall which was made independently of his client. That is, he didn't listen to Joanna's recall before he reviewed the videotape himself. Notice the kinds of concerns he has, the kinds of things he wants to find out about her, the kinds of questions which go through his mind. Note at the end how he uses his own emotional response to her as a clue to her life style outside of the interview.

FADE 1

(Begin Recall Session)

(Interview --- Dr. George Saslow/Adult Female Client)

CLIENT: ...I don't care because I'm never there - the weekends would be delightful. When you have two children nine and eleven years old, I don't think it's very practical. That is, I don't think that as they get older, they are going to want every weekend, to leave all their friends and go up North. And I don't want to be isolated every single weekend in a cabin up North. I'm not an "outdoorsy" person. I don't care about snowmobiling and things like that. So it frightens me because I know one day...

(Recall)

SASLOW: I was thinking at that moment how mild was her protest against this complete self-centered view that her husband had about how she and the children were to spend time on one hand and he on the other and I was surprised at how little feeling she was showing and I just waited to see whether this was characteristic of her.

(Interview)

CLIENT: So I always have this fear that I never know when a brand new car is going to pull in the driveway. I never know... Oh, something just popped into my mind - a tremendous gripe. I feel that we're strapped financially...

(Recall)

SASLOW: I was struck again at that point. A tremendous gripe pops into her mind, but she speaks roughly with the same range of inflections; the intensity of her feeling seems to be the same. It's as if one gripe is just like another and I keep on waiting for some kind of volcanic eruption from her at this point which doesn't seem to be forthcoming, so I'm still watching.

KAGAN: Can you tell me anything about the meaning of that either way? She's not exploding. The affect isn't where you think it should be or as intense there...

SASLOW: No, what I wonder about is, "How much information does she need; how much in the way of experiences of this kind does she need before she would come to some conclusion that life is impossible for me with this person?" I keep on wondering, "Is there no limit to this? Will she bear this for an infinite time?" So that's what I'm watching.

(Interview)

SASLOW: You feeling like crying...?

CLIENT: No, no.

SASLOW: It looks like it's hard for you. What in fact do you say - let's imagine that he's just come home and that he's been flying.

CLIENT: What do I say when I'm angry?

SASLOW: What do you say when you greet him and you can't do some kind of an act?

CLIENT: ...I usually give him the cold shoulder.

(Recall)

SASLOW: Her eyes actually were watering and they looked pinkish and she looked as if she might be ready to cry, because you notice she denied this completely and I'm still waiting for her to come to some kind of closure. She's telling the story of his completely depreciating her and treating her as nothing but all she does is go from one example of such treating her as nothing to another and never expresses any indignation beyond the same tone of griping. Again, as I said before, I was surprised at this kind of monotonous level of complaint without coming to any conclusion - because I was listening. And I thought I might facilitate her showing more feeling about her general situation if she gave me more detail. That was how I happened to ask that last question.

KAGAN: So, your strategy was to try to get more detail at this point...?

SASLOW: In the hope of illuminating, "How is it that she takes this?" A tactic in relation to a strategy which was bigger.

(Interview)

CLIENT: Either he'll just totally ignore me and leave in the middle of it, or he'll try to explain why it is so important to him. But that's always a fiasco too. You know, he may honestly try to explain. It may take him ten minutes - it may take him two hours, depending on how much I listen. And then in the middle of it, I'll say, "All right, let's just drop it," and then we'll start some place else and then we'll put the flying out of the picture and we'll continue the evening.

SASLOW: But the issue hasn't been resolved...?

CLIENT: No, not at all.

(Recall)

SASLOW: By this time, she had given a number of examples of differences between them like their most frequent marital differences - money, different leisure time preferences and things of that kind and I was hoping to find out had she ever worked out any method by which they could resolve these differences, other than a head-on demand that he understand her position or that she understand his and that each of them act like the other. I could get nowhere with that, but I kept on trying to see had they ever worked out any method of resolving their differences by negotiation, by maybe coming to some kind of agreement, "You can pursue an interest in flying and I'll pursue my interest in something else," but I kept on hearing nothing of that.

KAGAN: And you wanted to get her to wrestle with that...?

SASLOW: Yes.

KAGAN: But she wouldn't.

SASLOW: ...So far, I couldn't do that, so I kept on being baffled and feeling very confused, at the same time, I remember about such questions as, "Where do you begin?" These differences that are so painful to her, evidently, that they cover the four or five or six major things about which married people differ. None of them have been brought to any resolution. None of them seem to be painful or important. And so I remained in a state of a good deal of uncertainty as to where I should be heading as I kept on listening.

KAGAN: Do you recall any feelings you were having?

SASLOW: Mainly confusion. Confusion and bafflement. Where does one begin in this situation? I don't think I had heard anything about attempts they had made beyond what she described them doing with each other - to have anybody else help them so I was just baffled by how these two apparently intelligent people couldn't bring any difference to resolution. That's where I was.

(Interview)

CLIENT: I'm angry with myself a lot because I feel as if I need him much more than he needs me. He threatens me a lot - more or less by saying, "If you don't do the things I want you to do, if you don't shape up, then I'll leave you." That terrifies me and then that makes me whine and say, "I'm sorry, I'm sorry, I'll do everything that you want." I'm terrified of..."

(Recall)

SASLOW: When she said, "I think I need him more than he needs me," that was the first part of an answer to the question I had been wrestling with. I had been wondering, "What holds you two together?" And I had been thinking of the wonderful term somebody coined about a "durable incompatible marriage." What were the elements that made it durable? This was the first hint which I got so far. What was keeping her in this situation that she said was so miserable?

KAGAN: Do you recall any next steps that you were thinking of at that time...? Any strategy...?

SASLOW: I would be aiming at having her describe more fully in what sense she needed him more than he needed her. Especially after she mentioned his invitation to her, "You can leave at any time." It seemed to me that was the gap that needed to be filled. "How come you don't leave, if you say that you are so miserable? He says you can leave at any time. What keeps you there?" And the only answer I had up to this point was, "I think I need him more than he needs me," and that wasn't enough yet. So I was going to try to fill that in.

(Interview)

CLIENT: If I'm talking on the telephone - which kind of irritates him; he thinks I spend too much time on the phone - I say to my friends, "Oh, I'm sorry, Bill's here. I have to go." Then I immediately run over to the sink and pretend like I'm doing something very domestic because he likes to walk in the door and see me doing those things.

(Recall)

SASLOW: She gave me a series of examples like this which contained specific details that I needed for my understanding - "How does she behave with him to meet his stated expectations of her?" Whenever she gave some such detail, the minute it was clear to me what kind of situation it was, I had heard enough, so I would want to stop it, so I frequently faced the decision, "Do I go on facilitating her telling me more how she behaves on the telephone and how she pretends to be a good domestic wife and so forth?" or "Have I heard enough now?" "Can I get her to go on to this higher level that I was concerned with? Why are you sticking in this difficult situation?" So repeatedly, I would try to shift the topic as soon as she had given me enough information for my understanding, but she was obviously not quite finished. So I think on a number of occasions I probably shortened her utterances on a specific topic - she, tending to get lost herself in more detail than clearly was necessary for an illustration. I think at times we were wrestling with the difference between what I regard as an illustration sufficient for my general strategy and what she felt I needed to understand about a specific episode that would make her mad.

(Interview)

CLIENT: I'm not very conscientious about things like that.

SASLOW: About raising the children that way...?

CLIENT: The way he would like me to raise them. And I guess in some ways I'm not a very good mother. If I promise the children I'll do something with them on Friday night, and then we get an invitation to go some place, I'll push it off till the next Friday. He thinks it's very selfish. He doesn't think I get involved enough in their lives. I think he thinks I am definitely a failure as a mother. So there is...

SASLOW: Does he use language like that to you?

CLIENT: Oh, yeh. He thinks that I am...

(Recall)

KAGAN: Do you recall what you were thinking when she said that?

SASLOW: ...She had portrayed him as depreciating her in many aspects of the woman's life, a woman who is ... She wasn't any good for anything. She didn't have any interests of her own. She couldn't share his interests. She wasn't an outdoor person. She'd get cold when skiing and all sorts of things. She can't stand flying and so forth. And so one question I was beginning to mull over for which I needed an answer is, "What do you have in common?" which I finally asked later on, and I wondered how she was about those things that he, she said, had made a special point of. That is to say, being a domestic person - at least he says somewhere in my conversation with her, "If you're going to be a housewife, be the best one that you possibly can." And he has at times brought home a list for her as to how she could be the best housewife she possibly could. And so I was interested to see how was she with children. And there she then ran herself down - maybe she isn't very good. On the other hand, when she mentioned that, I was puzzled because she'd indicated the other marriage was a good one and two of the three children come from the other marriage. And so, her talking about herself in this way didn't entirely for me resolve all the uncertainties...the questions I had in my head. I wanted to find out whether he regards her an an incompetent wife and mother, does she also regard herself as an incompetent wife and mother, do other people see her as a poor mother, let alone, wife. So these questions were also in my thinking, but unresolved up to this point.

KAGAN: Did you get any impression of how she was perceiving you as it went on? Do you recall any feeling of how she was seeing you or how you wanted her to see you?

SASLOW: Well, I wanted her to see me as a person who was trying to elucidate the various elements of difficulty in her life - a person who showed her support when she was so thoroughly devalued and was not ready to accept her husband's devaluation of her or even her own without corroborative evidence. I was hoping to get that across by the remarks that I made, such as, "You don't seem very contented with your own attempts to solve the problem," and with my making no kinds of devaluing comments, at least, that I remember making, about what she was telling me about herself. I was hoping that was successful.

KAGAN: I was wondering, did you get any feedback as to whether it was?

SASLOW: Well, she was continuing to tell me more things which indicates to me she was able to talk more.

KAGAN: You felt you were getting someplace because the impressions were getting across...?

SASLOW: I would think so. At least I had thought so.

(Interview)

CLIENT: ...I feel that people like me better. But you see, I use that against him too. He doesn't have very many friends. He doesn't seem to be able to get along with people and when I'm angry, I tell him that. I tell him that, "People laugh at you behind your back because you're so full of bull, and you tell these ridiculous stories and people know that they're not true, and you don't have any friends." Well, this, of course, totals him too. So we really do the job on one another.

SASLOW: So really, you're destructive to each other sometimes...? Apparently, you find that hard to stop that, each of you.

CLIENT: Oh, I find it...

(Recall)

SASLOW: Well, now they are portraying a mutually destructive relationship which I had been worrying about. She has now filled in that gap. This is now they really treat each other and apparently are unable to stop it. And so again, I was puzzled, "Where does one begin?" and again wanted to maybe get some hints through a description of how had the counselor found it possible to work with them. After all, she had mentioned that they had been using a counselor's help for a good part of a year and she was talking as if, "Today, whether we have counseling help or not, we are mutually destructive."

(Interview)

CLIENT: And I seem now to be taking every day as it comes. I don't want to look ahead.

SASLOW: Are you able to do that?

CLIENT: Yes and no.

(Recall)

SASLOW: Here I was grasping at the kind of straw which for some people is very helpful. If a person feels caught in a dilemma with no way of escape, it's always possible to say, "Well, I'll try to live from day to day. I'll ride with the swells. I won't look ahead." It's like the alcoholic, you know saying, "If I can be sober for the next five minutes, that's enough for the present. Not forever." I was trying to find out, "Can she possibly live that way when clearly, she's unable to stop her destructive behavior towards her husband?" She accepts his devaluations of her and she tells me there's some kind of barrier, not yet to find, but which is tremendous and one that you can't scale, against another divorce. So I am beginning to wonder, "Could this be a kind of solution for her?" Because I've seen people who can adopt such solutions and a rare one can do it without any symptoms. So I suddenly took another flyer.

KAGAN: Do you recall any feelings you were having about her as a person?

SASLOW: Mainly, sympathetic and sort of distressed that people manage their lives this way and don't see any solution, but that's all at that point.

(Interview)

CLIENT: ...We talk all the time - well, maybe if we eliminate some of the problems in the money area. Maybe if we do this. Or maybe if we go to a party and I promise not to do...it lasts for two weeks. Then it just...

SASLOW: Then you come up with suggestions like that, but you can't carry them through.

CLIENT: Oh, yes - no. I have a terrible temper.

(Recall)

SASLOW: ...Very vaguely formulated was a thought that runs something like this, "She would like him to accept her the way she is with her various faults, as if to say, this is what I am - take it or leave it." And I remembered he had been telling her the same thing. He won't discuss the flying. He won't discuss the business of managing money differently. So there was some kind of fragmentary thoughts about each of them, demanding that the other accept him unconditional regard. I didn't use those words. I saw no disposition that they could do so... As a matter of fact, it seemed to me, I was thinking, "They oscillated between accepting totally and why aren't you just like me? It would be so easy if you only understood why I like flying or I don't like flying" and they were caught between these two...with no successful resolution from anything they had tried. Then they suddenly began to mention what I guessed probably came from the work with the counselor. Try some kind of behavior modification approach. Behave in different ways in a social situation; for him, so he wouldn't humiliate and embarrass her and she could try various other kinds of things, but I immediately heard neither of them was able to sustain that. I began to wonder, "What would that mean if you tried to work that way or is it hopeless? Would you have to monitor most frequently what they did or is there some totally different way that you would have to go at it?" and I couldn't answer that. So I remained puzzled and I don't think I was getting to feel more warmly towards her at all. That had to do with the fact that the way she talked seemed to me to be so much of the same intensity, no matter what she said. Somehow or other it was hard for me to feel more for her as a human being who was suffering because of - I don't know how to describe it - there was a certain kind of monotony about the emotional intensity and the way she describes one grievance against another and when things don't work out, she seems not to take it very seriously. It's very hard for me to get very involved if she just says, "Well, it didn't work." I see two lives and three others depending on them going down the drain.

KAGAN: Do you recall what this kind of monotone of affect was making you feel about her or towards her?

SASLOW: That she was extremely inflexible - I use that often as an indicator of a person's flexibility about more complex issues - including thinking issues, feeling issues, and interpersonal action issues or I was thinking, "This is a person who is stubborn in that sense of...inflexible in that sense. It is very hard for her to change her behavior and she already had described her husband as a very determined person," so again, I was reinforcing the notion of this being a durable incompatible marriage and I couldn't understand its durability yet, except in terms of her inability to flee. That's the only clue I had.

(Interview)

CLIENT: ...I try counting to fifty. I try leaving the house. I try everything, but it doesn't work. Oh, we've tried everything. We've just tried everything. Writing down on a piece of paper - these are the five things that bother me the most.- how can we work them out? And it always seems that other things pop into the picture. It's so frustrating.

SASLOW: Does everything suddenly come in and seem bigger? For instance - what might one of those be?

(Recall)

SASLOW: I smiled to myself there just as I did now - that here two capable people evidently, set out a plan of joint action which could be very important for their welfare and as they try to carry it out, other things come in and displace this one and, of course, I was guessing, that this was probably a thing which happens over and over again. How do you get at it? What to do with it? It was very unclear to me.

(End Recall Session)

FADE 2

KAGAN: Some more observations: As people interact, they acknowledge and label only a very limited range of their communication. They have numerous, often persistent unstated thoughts and feelings about themselves, the other and about what is being said. They have expectations about the other's reactions to them; they have expectations of how they will be perceived and aspirations of how they want to be perceived. Images and memories of all sorts occur, often in very quick succession.

How then do people change and grow? People are unaccustomed to encounters with others who are interested enough in them and courageous enough to risk becoming involved in their private thoughts and affective processes. As people then clearly label and own up to their own feelings and to the response patterns they rely on, they become less frightened and seem to be better able to change their reactions. As people come to know themselves, they also come to know others. As they become more honest with themselves, they become better able to be involved with others. As people come to understand themselves, they become more intensively involved with others and there are actual changes in physiological bodily reactivity. They literally "sweat it" rather than "cool it." As people become better able to be involved with others, they also become more flexible in their behavioral response repertoire and less rigidly set in their life style. One of the more effective ways to enable people to change is by encouraging them to try on new response modes with the interviewer in the immediacy of the interview setting.

People also change by coming face to face with their most feared interpersonal nightmares. People are most likely to learn about themselves through a process of learning by discovery rather than by being tole or coerced. I am also convinced that the training of an interviewer and the process of helping people improve their mental health are similar, if not identical, processes. As part of his training, the interviewer has to come to recognize his own feelings, to overcome his own nightmares, to learn how to react honestly, intimately, and in the immediacy of his experiences with other human beings. Couldn't most clients benefit from these same experiences? Is interviewer education really much different from client education? Enough theory and observations - I now want you to watch an interview between Dr. Worby and Esther and then listen to Dr. Worby's recall.

FADE 3

(Begin Interview --- Dr. Cyril Worby/Young Female Client)

WORBY: What's it feel like to be here?

CLIENT: Right now I feel really nervous. ...Before I came in I was trying to think of what I was going to talk about and I forgot already. I just feel really nervous.

WORBY: You were trying to prepare in a sense...?

CLIENT: Right. I was going to have a plan, have it planned out so that I'd...

WORBY: How do you usually deal with the unknown?

CLIENT: What I usually do, I guess, is like I go through things a lot in my mind, you know, before something happens. I have fantasies, you know, I see myself almost like in a movie...

WORBY: Can you risk saying something about the fantasies you had about this morning - what it would be like?

CLIENT: Oh, I had all sorts of different ones. Usually my fantasy would be something like I would...I had this problem set that I wanted to talk about and I would come in and explain it to you. You would think that was good because I had it all set out. You would approve of that. You'd think I was really clever and sometimes it would go very well and then other times I would come in and I would start to talk and you would say something that would destroy my plan, which is what happened. So I would be lost and then it would just start flowing along because my plan wasn't applicable so I would just...

WORBY: What do you think would make the most sense for you in the time that we have? How do you think we could use that time best?

CLIENT: I feel like it would be good just...now I feel like I don't want to plan it at all. I just kinda want to see what happens...

WORBY: What made you change?

CLIENT: Because I see it won't do any good to plan it out...I don't think cause I'd feel like I would feel like if I present something, I would feel really pompous or boorish or something to say, "Well, I have this problem that I'd like to work on."

WORBY: Do you mean you might make me angry?

CLIENT: Yes, I guess.

WORBY: So what would happen then?

CLIENT: ...I don't know.

WORBY: What's your hunch about though?

CLIENT: I don't know, I feel really upset because I don't understand you. Your face seems all hidden to me.

WORBY: It's hard to read me, you mean.

CLIENT: Right, right.

WORBY: Let me see if I get this - it would feel safer to you if you could trap me and kinda know where I am all the time so that you could be safe.

CLIENT: Right. If I could feel like, you know, I would say something and you would smile and I'd know I was okay, or I would say something and you would frown or make a face... I would know not to talk about that.

WORBY: Is that something that you need to do a lot to sort of monitor what's happening with people to see if it's okay between you and the people?

CLIENT: Yeh, right...I don't like things to go wrong, kind of. I don't like them to get messed up.

WORBY: I'd like to ask you to tell me something about why it is that you asked for help - how that came about.

CLIENT: ...When I started going to therapy?

WORBY: Uh-huh.

CLIENT: ...I guess it was because I was really unhappy, you know. It's funny, at the time, though, I couldn't just say I was unhappy, you know. I've come that far anyway. What I was doing was I would get hysterical every two weeks. I would say, "Look what you've done. You're a crazy person. You have to go for help" and so that kinda got me there. But I guess it was really other things that had been building up and I wasn't happy where I was living and I was still... my father had died a couple of years ago even...but I was still upset about that, and oh, I wanted to drop out of school. I hated school. I didn't know what I wanted to do with my life. Just all sorts of things that had built up till I was...till I just didn't know what was going on, kind of.

WORBY: You have been in therapy?

CLIENT: Yes.

WORBY: How long have you been in therapy?

CLIENT: Yeh, since I think last September or October with a few months break in the winter time when I was in New York.

WORBY: What did you say to the therapist the first time you met? Like what did you say was wrong?

CLIENT: It was a real surprise. What I wanted to tell her was wrong was that I wanted to drop out of school and I didn't like the people that I was living with, but it turned out that I talked about my father the whole time. You know that was what was wrong. I was still dragging my father around, kind of.

WORBY: ...Dragging your father around.

CLIENT: Yeh. That's about how I feel about it now...

WORBY: What is your understanding as to why that was so?

CLIENT: About why I keep my father...? Well, I can't think of a why. He keeps me unhappy. The only thing I can think of, I don't know. I wish I knew why really. I'm afraid to let go of him almost. It's like I...it's like I keep him from flying off into eternity and being gone forever by keeping this hold on him...

WORBY: It's as if, if you let him go, there would be no other persons in the world with whom you could be close, that's kind of a premise...?

CLIENT: Yeh, yeh.

WORBY: Who are some of the other important people in your world now?

CLIENT: This person named Rick.

WORBY: Rick...?

CLIENT: Yes, we used to be really close. We were living together for a while even and he went into prison for draft - refusing induction - and he got out and we live in different places, but we still see each other and he's like the only person that I feel good with, you know, I relax when I'm around him. I have a good friend, Barbara, and that's about it.

WORBY: That's about it.

CLIENT: Yeh, my mother and sister, I suppose are important, but I don't feel close to them, I hate them. I just saw them and they really upset me.

WORBY: You just saw them when?

CLIENT: Last week.

WORBY: Where do they live?

CLIENT: Waukegan, Illinois.

WORBY: We've been talking maybe five minutes or so. What has it been like so far?

CLIENT: Really intense.

(End of Interview)

(Begin Recall Session)

(Interview)

WORBY: What's it feel like to be here?

CLIENT: Right now I feel really nervous. ...Before I came in I was trying to think of what I was going to talk about and I forgot...

(Recall)

WORBY: My first question, "What's it feel like to be here?" was by design to give her an opportunity to react to the strangeness of the situation, to give her a chance to talk about it, so that I could learn whether she was overwhelmed by it - whether we had a chance of overcoming it - so that we could begin to work together. So I saw that as the first task - mainly, detaching herself and, of course, the task would be similar for me - detaching myself from the stimuli around me - the cameras, the lights, the initial anxiety and begin to work together and get the outside peripheral to us.

VANNOORD: Getting into each other, so to speak.

WORBY: Right, right.

VANNOORD: Were you having any personal feelings in particular on initial impression toward your client at all?

WORBY: Yeh. She seemed...on a very intuitive level...she seemed soft, somewhat passive, and I would assume that I was relieved that she wasn't obviously furious at the situation. That would have been more difficult. When someone is passive, vis-a-vis anyone, it's a safer way to begin.

(Interview)

CLIENT: What I usually do, I guess, is like I go through things a lot in my mind, you know, before something happens. I have fantasies, you know, I see myself almost like in a movie...

WORBY: Can you risk...

(Recall)

WORBY: Here, I'm taking a concrete situation, unknown, anxious, etc. and I'm asking her to extrapolate. I want to see to what degree this is a paradigm for her life style. This is sort of an unusual event, so that she sort of marshalls her forces and tries to prepare because this seems quite a unique situation, or to what degree does she use this as a style throughout her life - mainly to prepare.

(Interview)

CLIENT: ...Sometimes it would go very well and then other times I would come in and I would start to talk and you would say something that would destroy my plan, which is what happened. So I would be lost and then it would just start flowing along because...

(Recall)

WORBY: What went through my head was, "She very much wants to please me." So that might be then a strategy that she would employ to stay safe, namely, "I will do something which will please him."

Well, let me put it a different way. The chameleon on sand blends that way. Move the chameleon to grass - blends that way. It's a basic adaptive response. The lion doesn't have to fool around with that stuff. The lion moves around...that's all. Man, you don't mess with me.

It's the internal sense of power, of stability, of mass. I am me. Now it doesn't mean I'm going to be me, God damn it, no matter what... Obviously, we're talking about some intermediate way of being.

(Interview)

WORBY: ...for you in the time that we have? How do you think we could use that time best?

CLIENT: I feel like it would be good just...now I feel like I don't want to plan it at all. I just kinda want to see what happens...

(Recall)

WORBY: To me, when I'm working with a client or a patient, it's an event, with needing certain time structure, certain things to happen. So I felt constrained. And I was trying to think, "Well, look, honey, you and I, we really, you know, we've got some time pressure, so let's get down to business."

VANNOORD: Did that make you act differently than ordinary, than you ordinarily would?

WORBY: Perhaps, yeh. I probably would have allowed much more free...I wouldn't have asked that many questions, I wouldn't have been that active, I would have allowed things to happen. But I did want to be within the time constraint.

VANNOORD: Do you have any notions about the kinds of ways that she was feeling about you at this point?

WORBY: Intrigued, a little scared, a little relieved, still uncertain and probably, well, quite ambivalent, probably about my power. I did take charge, but so like I think her losing control made her angry but also simultaneously some relief. Maybe here's somebody who knows something about what's happening and maybe I'll be safe with him leading.

(Interview)

CLIENT: ...I present something, I would feel really pompous and boorish or something to say well, "I've this problem that I'd like to work on."

WORBY: Do you mean you might make me angry?

CLIENT: Yes, I guess.

WORBY: So what would happen then?

(Recall)

VANNOORD: Anything at all here?

WORBY: Yeh, the first thought is how scared she is to say what she needs. Again, she uses an adjective that seems quite powerful. On a scale of zero to ten, to be somewhat active, she's talking in the range of eight. "Boorish," she says. Like, "If I say something about what I want, that would be boorish." I don't scale it that way...I don't scale it... I would scale it three, four - quite reasonable. So that what I'm hearing is her underestimation or overestimation of her power and I reserve in my head the possibility that she might oscillate between the two and then later on I do say as I recall now, "You really must think you're powerful if you can kill someone." ...Her daddy.

(Interview)

CLIENT: It's like I keep him from flying off into eternity and being gone forever by keeping this hold on him...

WORBY: It's as if, if you let him go, there would be no other persons in the world with whom you could be close, that's kind of a premise...?

CLIENT: Yeh, yeh.

WORBY: Who are some of the other important people in your world now?

(Recall)

VANNOORD: How is she feeling about you now? Do you have any idea?

WORBY: ...The question, the central question, to me is, "To what degree is she agreeing with me so as not to be disagreeable?" which is something she said she was worried about in the very beginning - like I'll be the good girl with you. To what degree is she relieved that I'm hearing some of the central themes of concern to her? To what degree could she feel angry that I'm hearing some of the central things or themes because that would make her much more vulnerable then to me - that I would know too much? And by knowing too much, I could hurt her by knowing too much. It would be giving me much too much power so those are some of the things, but my hunch is that she's feeling safer with me.

(Interview)

CLIENT: We used to be really close. We were living together for a while even and he went into prison for draft - refusing induction - and he got out and we live in different places, but we still see each other and he's like the only person that I feel good with, you know, I relax when I'm around him.

(Recall)

WORBY: Here, I was interested, but decided not to work on it, in that she chose a young man, first of all she chose a man, and she chose one who might have been programmed to disappear in terms of, like of the whole spectrum of young men to become involved with, she chooses one who is likely to get sent away, to be separated from. In a sense maybe recapitulating the business with the father... In that, even once he becomes free or available to her again, they're still not together, but sort of apart. So I'm wondering briefly, what goes through my mind - "She really must be scared of being close to any person - man or woman."

(End of Recall Session)

FADE 4

KAGAN: There are a variety of experiences you can now structure for yourselves. It might be helpful to team up with a colleague and first conduct a counselor recall session with each other. At a later time conduct a client recall session with the same client but of a different interview. Finally, conduct a mutual recall using yet a third tape. In this way you will have first studied your own reactions to the client, you will have then given the client an opportunity to learn, and finally, you will quite directly teach yourself and your client to verbalize the here-and-now of your interactions. You may also try using some of the same materials with your client which we would use with you. Teaching your client the elements of communication, for instance - then using the interpersonal stress material. Consult with your instructors, of course.

Well, now that you've completed the interviewer training series, you should be more sensitive to feedback and better able to deal with students, clients, patients, as well as friends and loved ones. Are there areas of interpersonal interaction with which you are still very uncomfortable? Are there things about yourself which you feel continue to get in the way of your being professionally effective and able to help other people? What can you do about it? Would further practice and review be helpful? Do you think you simply need more experience? Could you yourself benefit from personal therapy, or perhaps you have concluded that interviewing is really not an area in which you want to have to spend a lot of your time. Or perhaps you could learn better by some other method. On the other hand, perhaps you have found this kind of interaction so satisfying that you would like to devote a great deal of your time or your career entirely to these interpersonal aspects.

I would also like to get some perspective with you on where you are if you have successfully completed this experience. Presumably you are more effective, but there still is much you need to learn in order to be more effective. When and how to refer people who need more expert help than you can provide, for instance. We have not touched on the potential of group work. We have not dealt with ways to change the client's environment, nor with the importance of good medical diagnosis and treatment nor with efforts to directly teach coping techniques, but I believe you are better able to listen and to have a very healthy influence in human interactions.

I wish you well.

End Unit VII

CHAPTER VIII

Unit VIII contains the vignettes which are used in Unit II. These vignettes were created by amateur and by professional actors. Some of the vignettes were made directly on 16mm film while others are film transfers from quadraplex videotape recordings.

The content of the vignettes are derived from the theory described in Unit II. They are so planned as to provide variety in emotion, age, sex, color and "personality" of actor to offer the instructor variety so that he can select enough for use by most any trainee group; however, suggestions from trainees and instructors for new vignettes would be most welcomed by the author. It is expected that as such requests are received, and as facilities are available, additional vignettes will be created in the coming years.

Instructors who wish to create their own vignettes are urged to do so. The author would be happy to advise instructors on matters pertaining to direction and production of such material.

Influencing Human Interaction

Unit VIII

Stimulus Material

Norman Kagan, Ph.D.

White, late-20s, female. "Oh, well yes, we do need people. We're rather short-handed now, and ah, well, if you'd like to come, ah, we'd be delighted to have you ah, ah, I'm sure there's something we can find for you, ah, if you'd like to stick with us—of course, if you're too busy, I mean, we could get along, but we do need people to come. Well, yes, why don't you come and try us and see if you can work out."

White, early-30s, male. "No, I really don't think that's true. I mean, I think that probably you're very wrong in that. Ah, I suppose that you can go right on believing that way if you want to, but you can't really expect for me to go along with you. Now, you know what you think. No one's going to tell you not to think what you honestly believe, but I think maybe, maybe you should re-examine a little bit the things that you believe, huh? Because, you know, most of us couldn't bring ourselves to feel that way. Now, how about it, huh? Well, you think about it; you think about it."

White, early-30s, male. (Laughter) "You are so funny. You are just...well, just look at yourself sitting there...I mean you don't really take yourself seriously do you?"

White, early-30s, male. "You know, I don't often say this to someone right across the table, you know, but ah, I'm afraid I just don't like you very much. I don't know why it is but you just upset me, you just turn me off and--nothing personal about you—I just don't like to be around you."

White, early-30s, male. "Well, I've listened and I don't like your ideas one damned bit. As a matter of fact, they just about make me sick. I think it's you and people like you that cause most of the stink and the misery we've got around us. And, I'm just not fond of it, and I hate to see it--and, if it weren't for some of the proprieties of life, I'd like to climb right over this table and punch you right in the mouth. As far as I'm concerned, you can just pick up your ideas and your notions and you can get right the hell out of here. I hope that's quite clear."

White, early-30s, male. "Why, you son-of-a-bitch. Somebody oughta just kick your face right in. Honest to God, I'd just like to...will you get the hell away from me before I come over there and just clobber the shit out of you. Now get away...go on..."

Black, early adolescent, female. "What's wrong? Do I bug ya? Yeh, I bug ya. I'm going to keep on buggin ya, too; I'm just gonna sit on back and keep on buggin ya, and buggin ya. I'm just gonna bug ya."

Black, early adolescent, female. "I hate you. I hate you because of the things you're thinking about me. You don't say them,but I know you're thinking them. I hate you; I hate your guts."

White, late-20s, female, round face, laughing. "You are an ass."

Black, early-30s, female. "Just what is your problem. I mean what is your bag? Why are you hanging around. We don't have anything in common. You and me just don't communicate no how. You and me just don't communicate no how."

White, late-20s, female, round face. "You have got a filthy mind."

White, late-20s, female. "You make me very nervous. I don't know what to say to you. Of course, I think you're very nice. Perhaps if we just sat here for awhile and talked about something else. I don't know how to tell you. Why don't you say something."

White, late-20s, female. "I don't think you'd better go on like this...I don't appreciate your feeling this way toward me--so, if we can go on being friends...I wish you'd quit that."

White, late-20s, female. "Oh, I've wanted to for such a long time...I just love to be with you. (Hand rubbing lip movements) I don't know how to tell you; I don't usually go around telling people things like this, but everytime I'm with you I just get so hot...it's unreal. And, if you don't come over here and kiss me pretty soon, I'm going to go out of my mind..."

White, early-20s, female, blond hair. "You are fantastic--fantastic..."

White, early-30s, male. "You are so neat. Yeh, that's the way I feel. You know, in a day and age like this, there just aren't many people like you. At least I'm glad I found one of them. I'd like to, you know, just forget about everybody else and just stay here with you."

White, early-30s, male. "Have you got any idea of the way that you just get to me, you know? I just can't be near you for five minutes, I go out of my mind--I just, I want...I want to touch you...all the time I just want to be near you. I want to feel you sitting next to me; I want to smell you sitting next to me--just in the street, just everywhere and that's the way that you hit me, that's the way you get to me. Nobody else that does it like that, not that strongly. Just like animals, you know."

White, mid-20s, male, mustache. "You've...you've got a fantastic mouth."

Black, early-30s, female. "I want you."

White, early-30s, male. "I didn't mean that. I mean, I'm sorry that you feel that way--please, please don't...I mean, I mean, I don't want you to take it wrong like that...that's I'm...I can't seem to explain to you what--well, well please don't feel that way. What can I do to make it up to you?"

White, early-30s, male, crying. "Well, why, why, why did you do that? I didn't know that you...that you felt like that." (Continues crying)

White, early-30s, male. "You son-of-a-bitch. You, you no good, stinking bastard. What kind of a lousy way is that to do to somebody? Why, huh? Why? I hate your no good guts. Go on, get away, get out."

White, late-20s, female. "Gee, I guess I don't understand. Everything's been going along so nicely. I don't know what you're trying to tell me. Yes, I guess I do know. I don't know what I could have done. I mean we used to get along so well. I'd like to be very brave and leave, but I don't think I can. I mean, I can't throw out everything we've had. I don't know what you expect me to say. I mean I can't say much of anything because my feelings haven't changed and you don't want to explain why your's have. I mean, if you'd just tell me what's wrong...you're just so cold. We can start all over again or just try seeing each other to see if we could work things out. I mean, anything at all. I don't know what would happen if I stopped seeing you. I mean, you're all I have now."

Black, mid-adolescent, female. "I've done what I thought you wanted me to do--I even tried to change because I thought this is the way you'd want me to be. Now here I am back again, to see what's the matter. Now what am I going to do? If I can't be the way you want me to, and have you like me, then I just don't know what to do."

Black, mid-adolescent, female. "I can't figure it out; I just don't know what to do. I have to do so much to make you like me, just even a little bit. It's never taken so much to make anyone else like me but you...why is it so hard for me; it's not hard for anyone else--just me."

Black, mid-adolescent, female. "Maybe I've done something wrong? Maybe I'm...I'm not such a bad kid after all, you know. I've never really been in trouble. I've never done anything to you...I just want to be your friend...why don't you hold out your hand to me? Why don't you make me feel like you want to be my friend too? I really like you. I think I need you. Please be my friend too! Don't make me feel left out."

White, early-adolescent, male. "I'm different because I want to be different--I don't wanna be like everybody else is. I don't wanna be like anybody else is. I just want to be different."

White, early-adolescent, male. "You think I'm crazy...you think I'm crazy don't you? Well, I'm not crazy. I'm not...I'm not."

Black, older-adolescent, male. "Damn it, here it is, everyday the same old story, the same old line--'You're trying to help me.' Hell, I don't wanna be helped, can't you see. If I want to be helped, I'll come to you."

Black, older-adolescent, female. "Yeh, well, you've been doin all the talking and I'm sittin here like a fool listening to you but it's not doing not one bit of good...what am I supposed to do now, cry? Moan? Tell me, what am I supposed to do?...that didn't hurt me one bit. That's not gonna make me like you anymore or dislike you any less. That's right, as far as I'm concerned...you're not even there."

White, late-20s, male, bearded. "It's well stated but...why don't you think it over and maybe something else will come to you...something a little less... well, you just think it over..."

White, late-20s, male, bearded. "Hey, hey wait. Hey, I'm sorry I ah shu, I just...I didn't realize. I didn't wanna do that at all. I'm sorry. No, I'm not kidding; I'm really sorry. Please."

White, early-30s, male. "Ya, well ah, I don't know, ya know...no, I mean not to ah...I don't know quite what to do with that, yet. It's ah, it's a new thought to me. I haven't thought about that before and it's hard to just come right out and...respond to that when you don't expect it. Just give me a little bit of time, okay, to think about that and to get used to the idea."

White, early-30s, male. "Well I ah, that ah...that's a little...that's a little bit more than I, than I've ever thought about...thought about having, you know, doing. I mean, I don't wanna hurt your feelings, it's just that, that--well, I don't do that, ya know, it's not...I mean like you're great, and nice, but it's, it's with me. That's not what I do. So, please, don't, don't think that, please."

White, early-30s, male. "God damn it, just cut that out. Now, just what the hell do you think I am? I don't go for that kind of shit--I mean it, I mean it, I don't want you around here slobbering after me. Now, just stop it. It makes me sick to my stomach. I can't stand it. Yes, you, come around here pawing, pawing after me and talk to me like that--it makes me sick, it makes me sick to my stomach to look at you doing that. Now, stop it, just stop it! Do you know it makes me sick to watch you like that? To watch you behave like that? Don't you have any shame for God's sake? Don't you even for one minute feel ashamed of yourself for acting that way? Just get away from me for God's sake."

Black, early-adolescent, female. "I know why you wanted me to stay (looks at viewer from side to side, then up and down)."

White, mid-20s, female, pregnant. "Hi, remember me?"

White, mid-20s, male, mustache. "You want me. Admit it, you want me."

White, mid-20s, male, mustache. "I need your help. I need your help now."

White, early-20s, female, black straight hair. "Yeh, I like you."

White, early-20s, female, straight black hair. "There's no way you can even compare. I guess he just likes me better than he likes you."

White, early-20s, female, straight black hair. "Some stud...you think you're so great don't ya. You're nothing!"

Black, early-30s, female. "And, you actually call yourself a lover. I mean you actually call yourself a lover."

White, early-20s, female, blond hair. "Well, that's very interesting. I...I just don't...we don't have it for one another, that's all. We just don't have it for one another. Well, that's part of your personality problem...I really don't like you is what I'm trying to say. I, ah, do you understand... I don't like you...you don't understand. You make me sick! You make me want to vomit; do you understand that!"

White, late-20s, male, bearded. "I like you, for real, but not like that."

White, mid-40s, male. "You really let me down this time. We are expecting more than we are. You just let me down this time."

Black, late-40s, female. "Come on, come on, come out of your shell. You're so...you're so sweet and you're kind and I love you."

White, late-20s, female, round face. "I'm sorry; I do not want to be rude, but this is not my interest. I have no interest and I have no way of helping you. I'm sorry but it's something I just can't handle."

White, late-20s, female, round face. "I'm sorry but it's final; I am finished. Get the hell out!"

Black, late-adolescent, female. "Yeck, I hate to tell you this but you've got bad breath...Jesus Christ!"

Black, older-adolescent, male. Looks at viewer, rubs face, rolls eyes, glances upward. (non-verbal)

Black, older-adolescent, male. "Ah, you're crazy--I don't care what you think--that's not true. Where'd you get that? That's not true. Gee, That's not true at all. I wouldn't do those things. What do you think I am? What's wrong with you? I wouldn't do that. You're crazy."

Black, older-adolescent, male. "Leave me alone. Get off my back. I'm sick and tired of you. Leave me alone."

Black, older-adolescent, male. "What's wrong? Come on. I dare ya. Come on, what's wrong with ya. I dare ya to come over here and stand right in my face--come on ya chicken, what's wrong with ya?"

White, mid-60s, male. "What's wrong with me. Really, why don't you care for me? I know...I know how things have been, how bad they've been, but believe me, they're going to be better from now on."

White, mid-60s, male. "I still believe in my country and I want you to remember that the old fashioned virtues of honesty, love of your fellow man are still valid."

White, late-20s, female, round face. "Everything I do is for you. What more could I possibly do to show you how much I care?"

White, late-20s, female, round face. "I'd like you to feel free to tell me anything you consider important. I'm objective and perhaps I can help you. I can't help you unless you tell me."

White, late-20s, female, round face. "Oh, that's terrible. What a shame..."

Black, adolescent, male. Sitting behind table, rocking back and forth, covers mouth in an apparent attempt to hide a grin. (non-verbal)

White, early-30s, male. "Now, all right, damn it. Now, maybe the idiots that you spend your time with think you're funny but I don't. Now you just calm down, Charlie, and let me tell you what I think of you. You're so God damn stupid that you can't sit still for two minutes and take in two grains of information. You haven't got the wherewithall to learn to sit still and to conduct yourself like a normal human being and I've had it on you. Now, have you got it? Because I know, fella; I know just how stupid and weak and silly you are. You may fool them, those clowns around you, but you don't fool me for one minute. Now, just knock it off!"

White, adolescent, male. Carving table top with nail file. (non-verbal)

White, adolescent, male. Sitting in back of table grimacing as if being talked to and impatient with the speaker. (non-verbal)

Black, adolescent, male. Head on table, looks up, "I don't have a pencil..." Pencil is handed to him; he pauses, then breaks pencil. (non-verbal)

Black, adolescent, male. Points finger at speaker, "Yeh, well you just touch me, hear. I'll have you sued so fast you won't know what happened... (points finger at speaker) I'll sue you."

Black, adolescent, female. Sighs, looks bored, pulls bubble gum in and out of mouth. (non-verbal)

Black, early-adolescent, male. "I like you as a person but as a teacher, you just...you just don't...I don't know what it is but it's something that's just not right about you because all teachers don't go around smiling the way you do and knowing that the kids...well, what I'm trying to say is that as a person you'd be all right if you'd stop being so phony. I mean, we know that you don't really like us and that you don't go home to your husband and say, 'Gee, that's a real nice kid of mine and I like him and I'd like to invite him over to supper sometime.' We know it's not like that when you go home. You probably go home and tell your husband, 'Gee, I can't stand those kids.' We know it's not like that when you go home from school and that it's just a big front that you put on."

White, mid-adolescent, female. "I guess if you could have made something of yourself, you wouldn't have become a teacher."

White, mid-adolescent, female. "My father said that if this ever happened again, he was going to go to the school board--and I think I'll tell him to."

White, early-adolescent, male. "It's all your fault (crying). It's all your fault...it's all yours; I didn't do anything...I didn't do anything...no, you did everything..."

White, early-adolescent, male. "You're always pickin on me. You never call on me in class. You hate my guts, just admit it. You never did like me all year--now you wanna bawl me out all the time after class. But, you're not prejudice. No, teachers are never prejudice--you're inhuman."

Black, mid-adolescent, female. Looks at speaker, points finger, "You're gonna get it...you're gonna get it...you're gonna get yours...just wait... it's coming...you're gonna get it...you mother, you're gonna get yours...I'm tellin ya, you're gonna get it...you just wait."

White, adolescent, male. Spraying paint on table top, sprays toward object, turns, sprays at speaker. (non-verbal)